



NAVY DAYS



11.30

People's Service

The first of four services for the time of Easter from the Church of the Good Shepherd, Cambridge

Introduced by

THE REV GEOFFREY LANG

11.55 Good Listening (VHF)

12.2 pm

Family Favourites

Introduced by Michael Aspel

ROSS SYMONDS, ABC Sydney

ALAN CLOUGH, BFBS Cyprus

BILL PAUL, CBC Toronto

MARAMA MARTIN,

NZBC New Zealand

Producer JACK DABBS

2.2 New series

The Navy Lark

with Jon Pertwee

Leslie Phillips

Stephen Murray

A chronicle of

events aboard HMS Troutbridge

Written by LAWRIE WYMAN

and GEORGE EVANS

and involving RICHARD CALDICOT

HEATHER CHASEN, TENNIEL EVANS

MICHAEL BATES

and special guest June Whitfield

Announcer MICHAEL DE MORGAN

Producer

ALASTAIR SCOTT JOHNSTON

(Repeated: Monday, 8.2 pm)

(Leslie Phillips is in 'The Man

Most Likely To . . . ' at the

Duke of York's Theatre, London;

Richard Caldicot in 'No

Sex, Please - We're British' at

the Strand Theatre, London)

2.30 New series

It's The Bachelors

with

Norman Collier

in a mixture of

music and comedy

Their musical guest

Johnny Pearson

Orchestra directed by

JOHNNY ARTHEY

Script written by MICHAEL WALE

and JOE STEEPLES

Producer RICHARD WILLCOX

(Repeated: Friday, 8.2 pm)



"Bubble Bath Beauty"

The Navy Lark had been running for 13 years by the time June Whitfield received her call up papers for HMS Troutbridge.

The ship's company had increased and decreased as various personnel arrived and departed during successive naval encounters. It was a marvellous coup for Troutbridge to secure June Whitfield - such a distinguished all round actor from radio, TV, film and stage!

If you have access to Tony Reynolds' excellent log, a true perspective of June Whitfield's career illustrates her versatility and virtuosity across all disciplines.

At the time of walking into the Portsmouth Dockyard, June was a very busy actor. So what was the lure that persuaded her to return to a steam radio comedy and in particular to **The Navy Lark**? June offers no answers, admitting that it was an awfully long time ago and the memory has faded!

Using the Radio Times archive, we can discover that her first appearance was on 26 March 1972. On this occasion she became Frieda a "bubble bath beauty" (Ramona Povey's description) and the female co star of a documentary about the sinking of the German frigate 'Gazuntie'.

Two months later, Madam Elvira (Noel Coward fans should look away now) was created by June Whitfield. In the persona of a world famous hypnotist, Madam Elvira could be found in a shabby tent in a fairground (might this be Billy Mannings' on Clarence Pier?) We soon learn that her gift of hypnosis is a means of fleecing her punters.

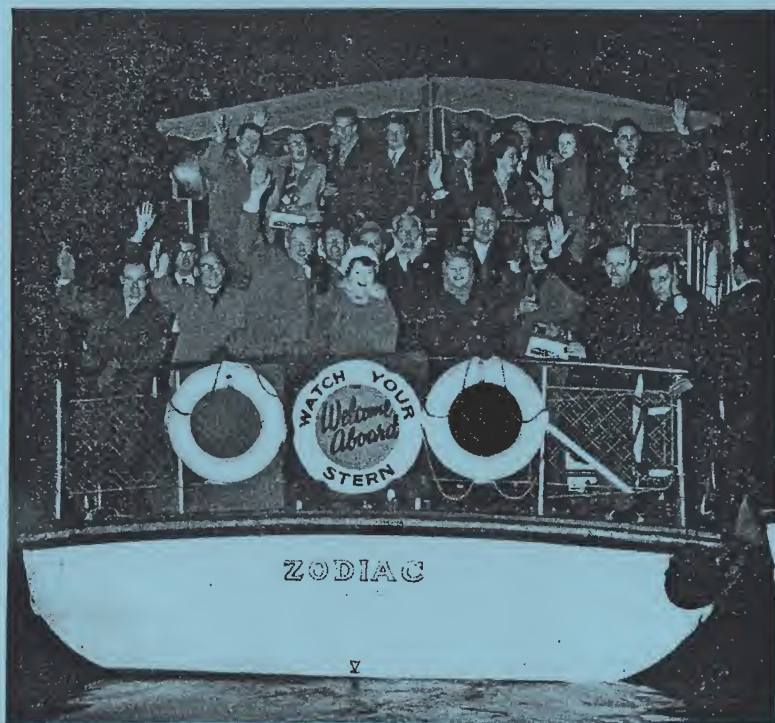


'We also discover that she is Pertwee's Aunt..... a fact that doesn't prevent CPO Pertwee from being robbed rotten!

A final outing with the crew of Troutbridge took place in September 1973. June was given the rare chance of actually opening the programme by reciting a rhyme. She takes the part of The Mistress, a very secret devious foreign agent masquerading as the owner of a shop fitting and selling 'undetachable' wigs.

Each outing with the crew provided an opportunity for a new voice, a different persona and delectable mirth.

June pitched each character perfectly. The performances brilliantly dovetailed with the cast regulars of **The Navy Lark**. Her voice was adept in creating robust and guileful people. Without a copy of the Radio Times in front of you with the cast list readily available, one would seriously doubt if the same person was playing the afore mentioned parts. All were very different to her portrayal of Eth in the Glums from Take it From Here!



'Watch Your Stern' gets under way at Putney



Almost 250 people were guests of Anglo Amalgamated, producer Peter Rogers and Associated British Cinemas aboard the *Zodiac*, on a trip from Charing Cross Pier to the Regal cinema, Putney. Occasion was a special late night publicity launching of the Peter Rogers production "Watch Your Stern" for ABC managers, their local press, civic officials and national newspaper gossip writers. Top left hand corner: Stars Hattie Jacques, Noel Purcell and Joan Sims, and ABC managers wave as the *Zodiac* leaves Charing Cross pier. Above: Hattie Jacques and Joan Sims receive their "iron rations" as they board the boat; B. Gleitzman (Ritz, Balham), A. W. Leonard (Majestic, Mitcham), A. Short (Mayfair, Tooting), H. Collier (ABC, Croydon); L. Holman (ABC, Streatham), Mr. Alberly (Tooting newspaperman), F. Barton (Elephant and Castle), Noel Purcell, A. McCoy (Commodore, Hammersmith), R. Andrews (Plaza, Catford); Mrs. Leslie Fletcher, Mrs. J. F. Hayes (Mayoress of Hammersmith), Councillor J. F. Hayes (Mayor of Hammersmith), Noel Purcell, Joan Sims, Mrs. J. W. Perotti, Councillor J. W. Perotti (Deputy Mayor of Fulham), Hattie Jacques. Below: Councillor and Mrs. G. R. Dimond (Mayor and Mayoress of Wandsworth) and J. J. Kaye, manager of the theatre, inspecting the guard of honour of Sea Cadets at the Regal; The mobile float for "Watch Your Stern"; Guests aboard the *Zodiac*



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Sound / video library & archive
Webmaster
Navy Lark log / research
Research & communication
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BUNG HO!

Autumn evenings and shorter days are an ideal time for catching up with favourite radio shows. Regular listeners to BBC radio will have witnessed a flurry of new comedy, and the average run is now 4/6 weeks. How very different to Laurie Wyman's day when seasons could last up to 26 weeks!

In these brief series, writers need to establish characters, build listener liaison and develop plots. It will be interesting to see how many of these test shows make it to full grown series.

April Walker took the time to write mid summer with some very sad personal news. Our thoughts are with her at this time.

This edition sees the Tenniel Evans article published. A scary two days was spent trying to locate it due to rapid house doctoring on numerous occasions - a topic which neatly leads me into an apology. We have been attempting to move house for a VERY long time. Should our relocation take place later this Autumn, this will be the last Navy Days for 6 months. We hope to move to another part of the UK and the archives will take a while to organise after the move. I will also need to find alternative printers. This will mean that subscriptions will not be required until September 2003. All future subscriptions will subsequently run from Autumn to Autumn for everybody. I also will be unable to put out a Christmas card to you this year; hopefully the 'tradition' will be re-instated for 2003.

Liz Morgan sent a delightful letter from France this Summer. She was curious to discover what her French neighbours might be making of her zealous use of her tape player and the ensuing sounds of Jimmy Edwards and the cast of

The Big Business Lark etc..... Douglas Johnston has suggested that he would be happy to relinquish the library to another member as he is finding less time available to manage his many and varied commitments. If you feel you are in a position to help, drop Douglas a line and he will let you know how things run and the workload involved. It will be very sad to see Douglas go: he was a founder member of the group. I fully appreciate the workload he juggles and then there is the music commitment which is growing.

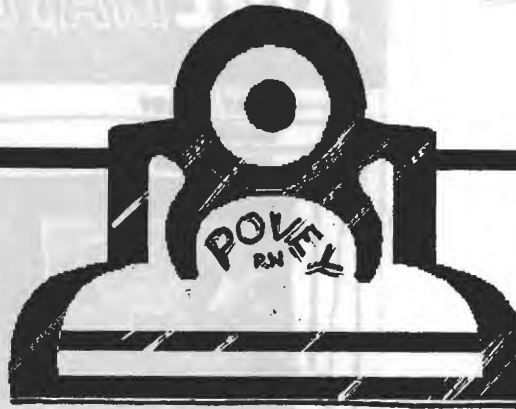
Thanks must go to Steve Evans for his photographic contribution to the archives. Before you throw any paper or magazine away, do check to see if there is an article or image that could be useful to us. Gary Schajer found some fascinating Radio Times cuttings as he was researching details for another programme - Thanks!

Just when I thought the Navy Lark paper chase was coming to an end



I have learned from Lynne Porter that her library in Lancashire located an original Navy Lark script after 2 years (?) and although she was allowed to view it in the confines of the building, she was steadfastly prevented from photocopying the pages for us at her library. Amanda Murray tells us her father used his old scripts for telephone messages and shopping lists. So what was once a throw away item is now a 'restricted' document. How times change!

Another possible throw away item was discovered by accident this Summer. Film memorabilia archivist D. H. Cohen located some 'Watch Your Stern' material in a very old 1960 cinematic industry only weekly. Careful scrutiny of the photographs and supporting articles will reveal that every person attending the premier received "iron rations" as they boarded "Zodiac" for a trip down the Thames to the movie premiere. We now would love to discover what actually went into the box!



I'm looking to complete my file on **Navy Lark** tape issues, if you could review and amend the tape release data accumulated so far I would be most pleased:

Tape 1 Tape 2 Tape 3 31 December 1990

| | |
|---------|--|
| Tape 4 | ? |
| Tape 5 | ? |
| Tape 6 | 4 July 1994 |
| Tape 7 | 7 August 1995 |
| Tape 8 | ? |
| Tape 9 | 7 July 1997 |
| Tape 10 | 5 May 1998 |
| Tape 11 | ? |
| Tape 12 | ? July 2000 |
| Tape 13 | ? July 2001 (originally planned for April) |
| Tape 14 | 1 July 2002 |

Box Set (Tapes 1,2,3) October 7 2002

I note from my in tray that ex crew members have been helping with various investigations . It should come as no surprise that it is the ladies who have been more than capable. If you are keen to learn more, a listen to the following BBC Worldwide releases will reveal all:

| | | |
|--------------------------------|-------------------|-------------------------------------|
| Amanda Murray | Dorothy L Sayers | Murder Must Advertise |
| Amanda Murray | Agatha Christie | Halloween Party |
| Miriam Margolyes | Dorothy L Sayers | Unnatural Death |
| Miriam Margolyes & Greta Gouri | Dorothy L Sayers | 5 Red Herrings |
| Charlotte Mitchell | Dorothy L Sayers | Strong Poison |
| Michael Spice | Dorothy L Sayers | The 9 Tailors |
| June Tobin | Francis Durbridge | Paul Temple and The Van Dyke Affair |

Elvi Hale from **The Navy Lark** movie has been spotted in Episode 18 of **Upstairs Downstairs** 'Guest of Honour'. She appears as Anne of Cleves in 'The 6 Wives of Henry VIII'. She also became a company regular in a series of Beckett performances. She is credited as appearing with Patrick Magee in the 1972 production of 'Eh Joe' and the 1975 'Embers' also with Patrick Magee and Nigel Anthony.

Again I would welcome further information about any other appearances by **Navy Lark** regulars if it is available to you.

I note on the WWW a reference to **The Navy Lark** in an issue of **Oz**, that well known 60s newspaper. The entry is in issue 24 Oct/Nov 1969 "The Beautiful Freaks" issue. If you have a copy in your loft I would be keen to see if it is anything to do with Troutbridge.

Laurie Wyman anticipated a revised and re-cast television version of **The Navy Lark** in the early 80s. **Woody Rowe** (?) was to be instrumental in this re-creation. Can we locate any more details about this venture?

For those of you requiring more **Navy Lark** nonsense, if you have access to the Internet you might like to try: thestoryboard.co.uk. The contributors to this site have transferred **Navy Lark** mishaps and adventures into Star Trek storylines.

Maurice Wiltshire wrote several episodes of the 1964 Associated Rediffusion Television adaptation of **The Navy Lark**. A substantial article about **The Navy Lark** will be published in a forthcoming edition of "Evergreen", a quarterly digest which reflects upon the British way of life.



Heather Chasen

Heather Chasen has been in contact since our last issue and is currently burrowing through her archive to see what she can find from her Navy Lark days to provide an article for us. She has admitted to losing the car badge produced for many of the cast members and sported on their vehicles in those halcyon radio days. Regular listeners will know that Queen Elizabeth the Queen Mother identified The Navy Lark as one of her favourite shows and she gave Heather a compact which has also been lost as a consequence of moving house and things going astray - a situation a certain editor is very familiar with right now! In Heather's delightful letter she explained how some of her characters featured on the cover of the last edition were conjured up. Apparently, Mrs Povey was "a fella in drag" - a wonderful evocation and certainly concomitant with many people's 'radio picture'.

Heather's career moved on to television very quickly. The cuttings reproduced below demonstrate how successful she became whilst maintaining a high profile on radio.

Look out for more Heather Chasen material in a future issue.

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RADIO TIMES

September 7, 1961

TONIGHT'S PLAY



Heather Chasen, Raymond Huntley, and Mervyn Johns in

Line of Enquiry



7.55

Court scenes can usually be relied upon to provide good dramatic television. Doctors, too, are another source of richness for the dramatist. Tonight's play—the first for television by H. A. Wood—combines both worlds in an exciting battle of words and wits over the fate of a doctor brought before a medical committee on charges of improper conduct, and of gross professional negligence.

The basic facts of the case are not in dispute. Dr. David Marshall, is a general practitioner in a small Yorkshire village where he has been treating a Mr. Howard Langley, the husband of a woman to whom he was at one time engaged. Mrs. Langley, too, has come to Marshall for treatment, though for less serious complaints. According to the prosecution Marshall has shown several signs of wishing to restore his former relationship with Mrs. Langley, and is finally caught by the husband with Mrs. Langley in his arms—hence the first charge. When Langley dies, however, as the result of an accident, it seems that Marshall's conduct, both privately and professionally, is subject to criticism—and, indeed, to a full medical enquiry.

Playing the part of the defending lawyer Mr. Gray is Mervyn Johns, whose opponent, Mr. Sinclair, is played by Raymond Huntley, recently seen in *The Mather Story*. The principal witness for the

2 MARCH 1961



On duty

P.C. George Dixon (Jack Warner) pays a duty call on Mrs. Beckley (Heather Chasen) in tonight's episode at 6.30

THE BRITISH BROADCASTING CORPORATION

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A MEMORY OF TROUTBRIDGE

from Tenniel Evans.



The Navy Lark was a landmark in my life as a struggling actor. For the first time there was the prospect of a bit of security. This must have applied to the rest of the cast, for we all started to expand our families, and when our wives turned up at recordings in the old Paris Cinema in Lower Regent Street, the place took on the look of an ante-natal clinic. And Troutbridge became a bit like a family home, friendly and warm - and full of laughs. Especially at rehearsal, where Ronnie, Jon and Michael always seemed to be on top form.

Ronnie, Michael and I were cast to play the 'odds and sods' parts, though we soon developed our own characters - Fatso, The Chaplain, Taffy Goldstein, and so on.

One of my favourite characters was Sir Willoughby Todhunter-Brown ("Don't be silly, Willy"), and I usually had to deliver longish speeches, which I did standing on a chair. Now, if you have ever been to a recording of a radio comedy, you will remember that those members of the cast not actually at the microphone sit in a row at the back, awaiting their turn. The company knew that 'farting' noises always reduced me to helpless giggles, and so, as soon as I got up onto my chair, Ronnie, Jon, and Michael started to make little rude noises, which I could hear, but of course the audience could not. They must have imagined that I thought I was much funnier than I was. Actually I was in agony, trying to control myself.

I remember one recording (can't remember which!), where the audience seemed rather stuffy. Jon, as C.P.O. Pertwee, and I as LEADING Seaman Goldstein, were in the middle of a scene, when Jon, ever the crafty audience-controller, fluffed a line.

"Give us the cue again," he said, with a wink at me.

I cottoned on - and fluffed the cue.

"Give us my cue again," I said.

2.



Jon fluffed this cue.

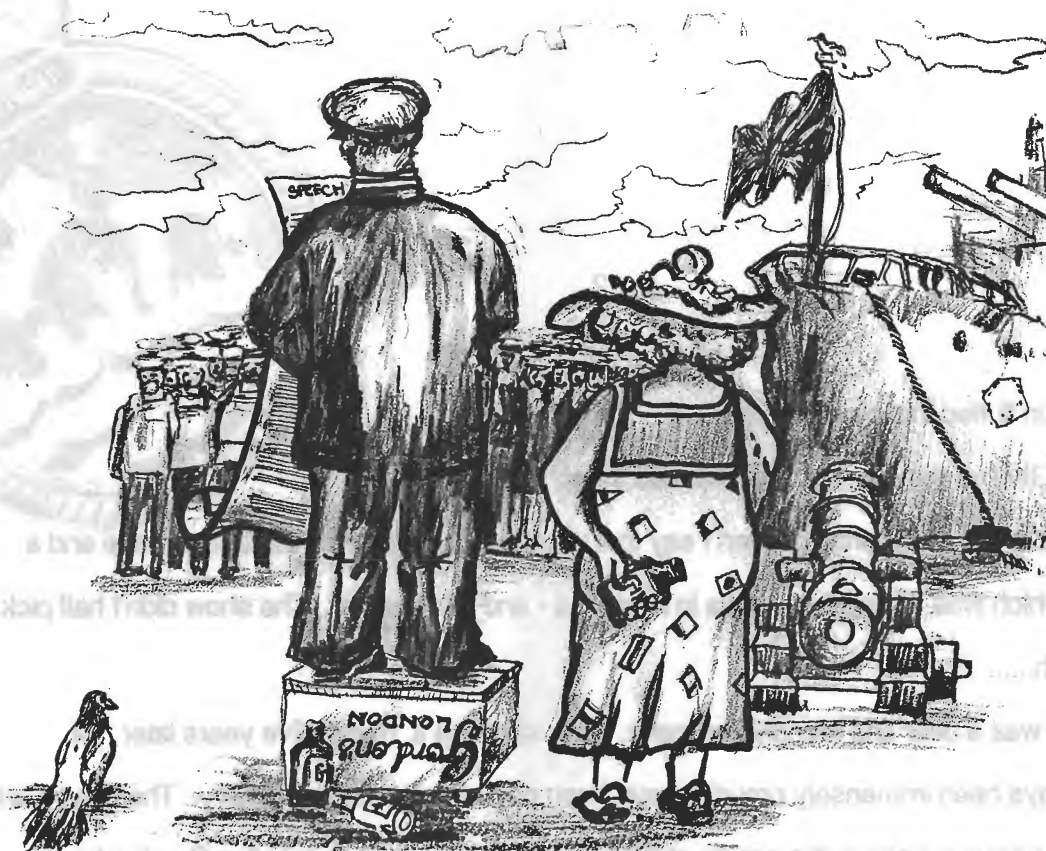
"Give us the cue, old boy," he said, nonchalantly.

I am not exaggerating when I say that we actually went backwards for a page and a half, by which time the audience was in hysterics - and so were we. The show didn't half pick up, though.....

It was a dear and friendly company, and I still miss it, twenty-five years later. But I have always been immensely proud to have been part of broadcasting history. The Navy Lark will always have a niche in the annals of the BBC. You only have to mention Sunday lunch time to members of a certain generation, and eyes mist over with nostalgia.

Just recently I took part in a TV film, one of a series called 'Legends'. The subject was Leslie Phillips. I have not yet seen it, but I hope it pays him a proper tribute, for he goes from strength to strength, and is now one of our distinguished Senior Actors. Bless him.



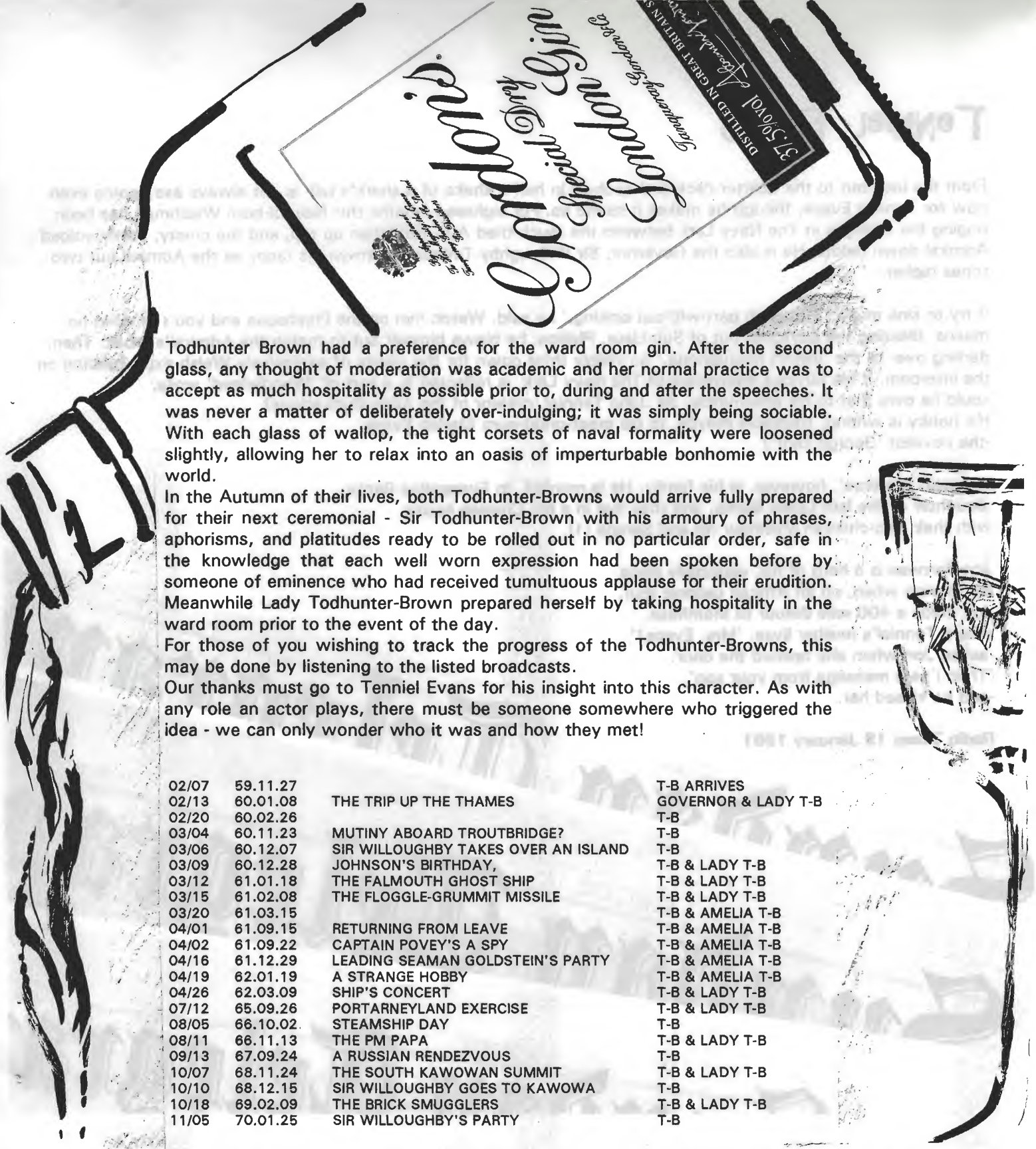


The Todhunter-Browns

For many people, listening to senior management or attending official events with a formal talk or speech is a necessary duty. Whether you sit in a place of honour or with the great unwashed mass, certain thoughts tend to race through one's mind. How long will it take? Will humour be used effectively? Have I heard this before? Why am I here again? It is often an opportunity to lose a small sum of money by picking a predicted speech length suggestion from a 'hat'. Furthermore it is possible to categorise the speakers: 'The cajoled or reluctant communicant'; 'I can fit into any situation with confidence'; 'Don't do as I did, do as I say'; 'Believe in me - I know the way'; 'Now let's get one thing straight...' and 'It's a great honour to be here today...' Public speaking is formulaic and once the rules are learned, effective delivery is honed and can be inspirational and enlightening.

Neither of those epithets could adequately describe what a certain Todhunter Brown achieves. Throughout his lifetime service to the Senior Service, he has been enthralled, and immersed in numerous civic ceremonies requiring split second timing and finesse of the highest order. No doubt as a young officer it was his responsibility to run and fetch for senior officers and he decided to watch and learn, thus acquiring a repertoire of stock phrases which might cover any eventuality. As in any organisation, certain communication norms become part and parcel of everyday speech. Reducing verbal exchanges down to the lowest common denominator (e.g.. STC - smell the coffee) allows rapid exchange of information between the like-minded but excludes everyone else.

Todhunter Brown was clearly never the brightest pin in the box and his slow inexorable climb up the promotion ladder meant he had plenty of time to acquire an arsenal of phrases, sayings and expressions culled from every ceremonial attended over his many years in service. However, his good lady wife also suffered (through no choice of her own) a lifetime of listening to evocations and meritorious citations which had not the slightest relevance to her life or interests. The only redeeming feature of these events was that an ample supply of liquid refreshment was available. No doubt Lady Todhunter-Brown found that the greater the consumption of the available libation, the easier it was to participate in the numerous formal occasions. From what we can discern, Lady



Todhunter Brown had a preference for the ward room gin. After the second glass, any thought of moderation was academic and her normal practice was to accept as much hospitality as possible prior to, during and after the speeches. It was never a matter of deliberately over-indulging; it was simply being sociable. With each glass of wallop, the tight corsets of naval formality were loosened slightly, allowing her to relax into an oasis of imperturbable bonhomie with the world.

In the Autumn of their lives, both Todhunter-Browns would arrive fully prepared for their next ceremonial - Sir Todhunter-Brown with his armoury of phrases, aphorisms, and platitudes ready to be rolled out in no particular order, safe in the knowledge that each well worn expression had been spoken before by someone of eminence who had received tumultuous applause for their erudition. Meanwhile Lady Todhunter-Brown prepared herself by taking hospitality in the ward room prior to the event of the day.

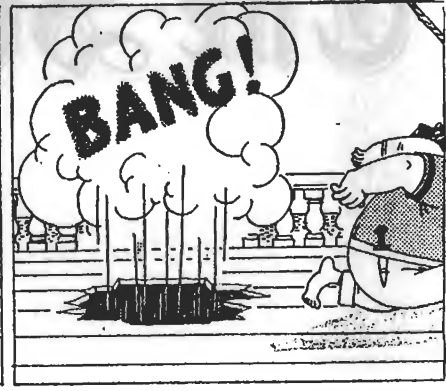
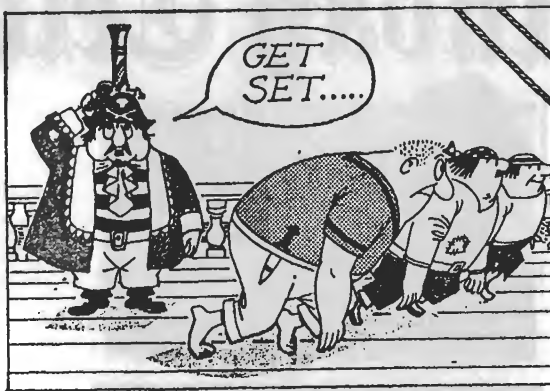
For those of you wishing to track the progress of the Todhunter-Browns, this may be done by listening to the listed broadcasts.

Our thanks must go to Tenniel Evans for his insight into this character. As with any role an actor plays, there must be someone somewhere who triggered the idea - we can only wonder who it was and how they met!

| | | | |
|-------|----------|-------------------------------------|---------------------|
| 02/07 | 59.11.27 | | T-B ARRIVES |
| 02/13 | 60.01.08 | THE TRIP UP THE THAMES | GOVERNOR & LADY T-B |
| 02/20 | 60.02.26 | | T-B |
| 03/04 | 60.11.23 | MUTINY ABOARD TROUTBRIDGE? | T-B |
| 03/06 | 60.12.07 | SIR WILLOUGHBY TAKES OVER AN ISLAND | T-B |
| 03/09 | 60.12.28 | JOHNSON'S BIRTHDAY | T-B & LADY T-B |
| 03/12 | 61.01.18 | THE FALMOUTH GHOST SHIP | T-B & LADY T-B |
| 03/15 | 61.02.08 | THE FLOGGLE-GRUMMIT MISSILE | T-B & LADY T-B |
| 03/20 | 61.03.15 | | T-B & AMELIA T-B |
| 04/01 | 61.09.15 | RETURNING FROM LEAVE | T-B & AMELIA T-B |
| 04/02 | 61.09.22 | CAPTAIN POVEY'S A SPY | T-B & AMELIA T-B |
| 04/16 | 61.12.29 | LEADING SEAMAN GOLDSTEIN'S PARTY | T-B & AMELIA T-B |
| 04/19 | 62.01.19 | A STRANGE HOBBY | T-B & AMELIA T-B |
| 04/26 | 62.03.09 | SHIP'S CONCERT | T-B & LADY T-B |
| 07/12 | 65.09.26 | PORTARNEYLAND EXERCISE | T-B & LADY T-B |
| 08/05 | 66.10.02 | STEAMSHIP DAY | T-B |
| 08/11 | 66.11.13 | THE PM PAPA | T-B & LADY T-B |
| 09/13 | 67.09.24 | A RUSSIAN RENDEZVOUS | T-B |
| 10/07 | 68.11.24 | THE SOUTH KAWOWAN SUMMIT | T-B & LADY T-B |
| 10/10 | 68.12.15 | SIR WILLOUGHBY GOES TO KAWOWA | T-B |
| 10/18 | 69.02.09 | THE BRICK SMUGGLERS | T-B & LADY T-B |
| 11/05 | 70.01.25 | SIR WILLOUGHBY'S PARTY | T-B |

PUGWASH AHoy!

BY JOHN RYAN



TENNIEL EVANS

"From the look-out to the quarter-deck and back-all in half a shake of a shark's tail- is not always easy going even now for Tenniel Evans, though he makes it sound so. For eighteen months this Nairobi-born Welshman has been ringing the changes in *The Navy Lark* between the much-tried A.B. Goldstein up top, and the crusty, portly voiced Admiral down below. He is also the Governor, Sir Willoughby Todhunter-Brown-'as raspy as the Admiral but two tones higher.'

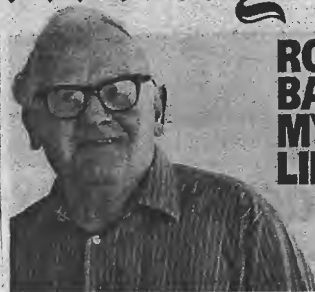
'I try to sink myself into each part-without sinking,' he said. Watch him on the Playhouse and you see what he means. Blasting the daylights out of Sub-Lieut. Phillips, he blows himself out to match the Admiral's croak. Then, darting over to the 'distort microphone,' he visibly thins down for the spurts of explosively Welsh expostulation on the intercom. If his obvious enjoyment of *The Navy Lark* is reflected in a sort of 'Wonderland' smile, could he owe that to his great-uncle, Sir John Tenniel, creator of the Alice illustrations? His hobby is writing, traceable maybe, to his great-great-aunt Marian Evans -the novelist 'George Eliot'?

His main 'pastime', however, is his family. He is married to Evangeline Banks, daughter of the late Leslie Banks, and they live in a big Chelsea house with their two children Matthew (6) and Serena (1).

Jon Pertwee is a hero of his, especially since last Spring when, on an African cabaret tour, Jon made a 400 mile detour to Mombasa, where Tenniel's mother lives. 'Mrs. Evans?' asked Jon when she opened the door. 'Then I've a message from your son' -and he kissed her. "

Radio Times 19 January 1961

The Sunday Telegraph



**RONNIE
BARKER:
MY NEW
LIFE**

INTERVIEW:
MAGAZINE P10

SEPTEMBER 5 1999

THE RONNIE THAT GOT AWAY

THE CREATOR OF SUCH
TELEVISION IMMORTALS
AS NORMAN STANLEY
FLETCHER AND
MR ARKWRIGHT,
RONNIE BARKER WAS
ADORED BY MILLIONS –
AND SIR PETER HALL
WANTED HIM TO PLAY
FALSTAFF AT THE NATIONAL.
BUT THEN HE GAVE IT ALL
UP AND RETIRED TO
OXFORDSHIRE. ON THE
EVE OF PUBLICATION OF
HIS NEW BOOK, HE
GRANTS A RARE INTERVIEW
TO LUCY CAVENDISH

There are two things I immediately notice about Ronnie Barker: he's wearing grey slip-on shoes, and he seldom blinks. Both are mildly disconcerting. The grey shoes I put down to age. Fashion and its vagaries mean nothing to a man approaching 70 who lives with his wife of 42 years in a mill-house near the village of Dean in Oxfordshire. And the shoes match the trousers, so there's some logic to them. The blinking is trickier. Ronnie Barker could outstare an owl. As he talks he looks me straight in the eyes – no respite, an endless look. After a while I start timing how many blinks to a minute: none, it's about one every five. Don't his eyes hurt? Eventually I find myself saying to him, rather rudely, 'Would you please blink?'

He blinks. 'I'm sorry?' he says, looking bemused, as anyone would who was interrupted telling a tale about the creation of Piggy Malone. You don't blink, I explain. Hardly ever. I'm worried that your eyes might be hurting.

'No,' he says patiently, 'my eyes are not hurting. I was not at all aware of the blinking thing. Now you've pointed it out, though, I think it may be to do with all those years on TV. You don't blink much on TV. It never looks very good. I suppose, even after all this time, it's become a habit.'

Ronnie Barker may have retired from acting 12 years ago to run an antiques shop, but after decades in show-business it must be hard to jettison old habits. It does make him look rather stern, though, rather than cuddlesome and round and the nation's favourite grandfather. Still, when one remembers him in *The Two Ronnies*, up against camp-as-Christmas Ronnie Corbett, Barker did always seem a touch forbidding. He was always the straighter of the two, the comic who wanted to play Hamlet. Ronnie Corbett was never going to disappear without a flourish, but Barker just stole away.

At the time he said he wanted to be left in peace. Two years later came the famous *Wogan* incident, when Barker used the television show to rail at the *Sun*, which he felt had stitched him up. A reporter had come into his shop in Chipping Norton and offered him various antiques, asking Barker to name his price. Of course it was a set-up – Barker offered £20 for a silver salver valued at Christie's at £1,000, that sort of thing – and the paper branded him a 'fat fool'. Barker was furious and spent 15 television minutes getting het up about press intrusion.

'I'm not going to get into all that,' he says, smiling charmingly when I raise the matter. 'It was a ridiculous set-up. I wasn't in the antiques business, I was running a bric-à-brac shop. What I sold were just bits and pieces that I picked up, not Louis XIV chairs or anything. I mean, the reason why I started the shop was that I had collected so much stuff that my wife suggested I sold some of it off, so really it was an amusement. It doesn't matter now, though, because I've shut the business down.'

The closure of his antiques business, although probably a little heart-rending for him, is in no way comparable to the nation's grief when Barker announced in 1987 that he was giving up television. There seemed little reason for his decision. *The Two Ronnies* could easily have continued. *Porridge* was one of the most acclaimed television comedies ever and was about to be rerun. *Open All Hours* had just come to an end, garlanded with praise and with a viewing peak of 20 million. But then again, why shouldn't he retire? He'd made enough money, had

had a fantastic career and was nearly 60. Why was there such a fuss? It was, surely, because Norman Stanley Fletcher and Mr Arkwright had become such a part of our culture. The public didn't want to let him go.

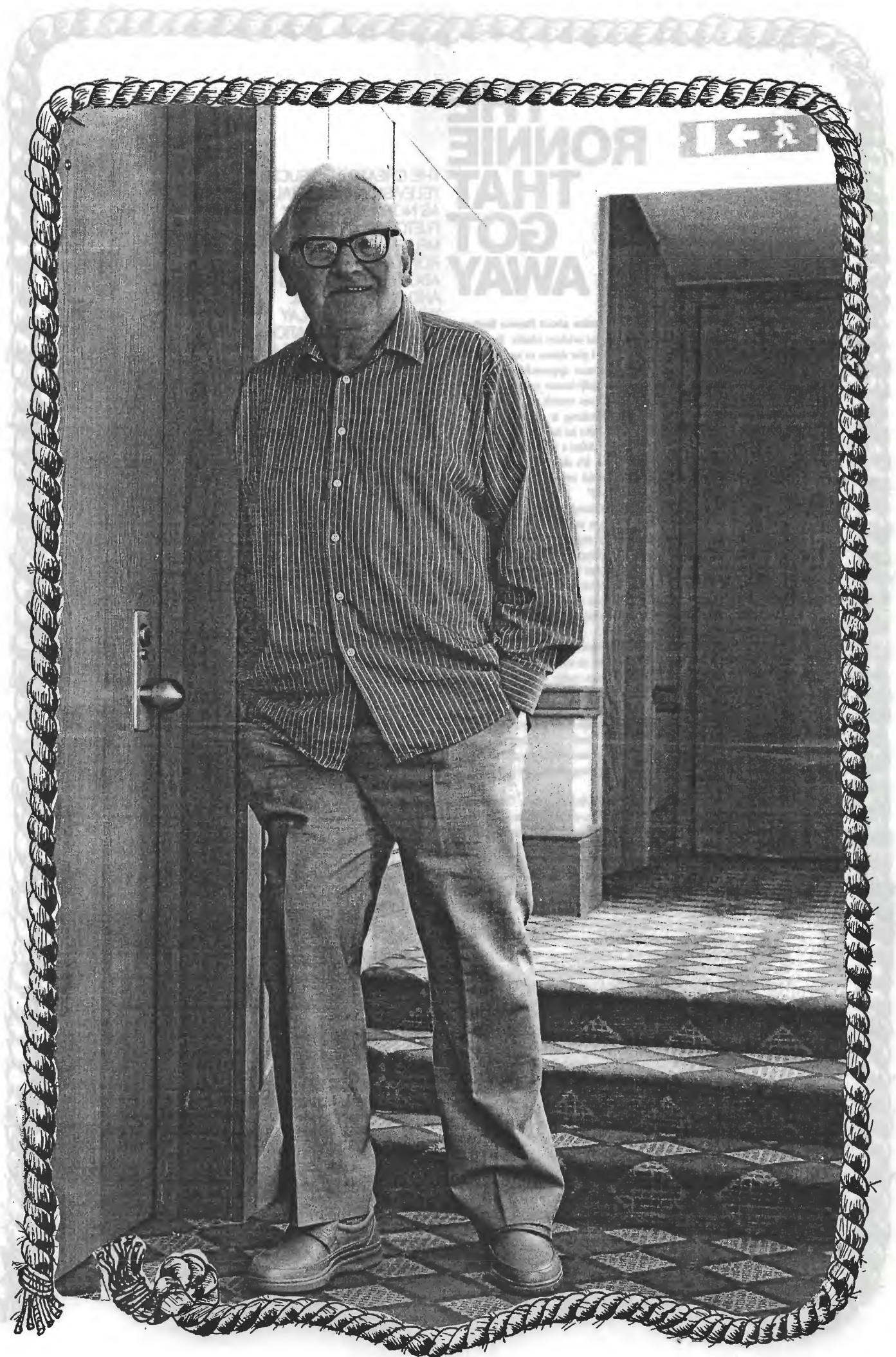
There must have been more work on offer? 'Of course there was. But I had decided two years previously to retire, for lots of reasons. One of them was that I had seen friends of mine start burning out. No one wants to see a 70-year-old on television who can't remember his lines. I've known people who've been tormented by the fact that they are inevitably getting sidelined. I just didn't want to go through that. And also I had lost interest.'

The turning point came when Sir Peter Hall, whom Barker had worked with in his early days in repertory, offered him the role of Falstaff in *Henry IV, Parts I and II* at the National Theatre. Barker told him he couldn't possibly take the part as he was working on another project. Hall told Barker he would wait for him.

'It was incredible,' says Barker. 'I was being offered a brilliant role by a marvellous director who was prepared to put off performances until I was free and all I could think about was "What will the traffic on the M40 be like?" That's when I knew I had to stop. The best chance in the world and you're worried about the traffic. Well, you know you've lost it then.'

Above all, he wanted to quit while he was ahead. 'I was convinced,' he says, 'that if we continued with *The Two Ronnies*, it would be pulled. I had run dry. I had completely run out of ideas and it scared and panicked me. I was always able to write scripts but, you know, I couldn't think of a single thing to write about. It was a very weird sensation.' He looks out of the closed window of a room in the Stakis Metropole Hotel, on Edgware Road in London, where the interview is taking place. He stares at the Westway and all the cars buzzing along. 'I don't regret my decision at all,' he says. 'I couldn't bear writing in the end. It became a horrid chore. So now I don't feel a jot of remorse. I don't miss it.'

Barker wrote a vast number of sketches, and we're here to talk about his new book, *All I Ever Wrote (That Still Exists)*. He started out in the Sixties on *The Frost Report*, which is where he met Ronnie Corbett – the two of them bonded because they were the only ones who hadn't been to university (the others included such future members of the Monty Python team as John Cleese, Eric Idle and Michael Palin). 'I had always wanted to try my hand at writing,' says Barker. So he wrote some sketches and sent them in, via his agent, under the name of Gerald Wiley. 'Ah yes,' says Barker. 'I always imagined Wiley to be some sort of old queeny recluse living in the Welsh



mountains. Basically I didn't want to have my work accepted on the grounds that I was in the show. I wanted it to be judged on its own merits.' Wiley's sketches proved very successful, and pressure was put on Barker's agent to reveal his true identity. 'Tongues were really wagging,' says Barker. 'People even thought it might've been [Terence] Rattigan who was writing them. In the end I told Ronnie Corbett the truth, and we arranged for everyone to meet Wiley at a Chinese restaurant. Frank Muir was the last person to come in, and everybody clapped, thinking it was him, so then I revealed Wiley's true identity.'

In 1971, after *Frost on Sunday* (it changed name when it moved to ITV), the BBC snapped up Corbett and Barker for *The Two Ronnies*, and Barker kept writing under his own name. Many of those sketches, with their ooh-er missus double entendres ('Your game, milady,' says the butler, 'Your nuts, milord') could have come straight out of *The Good Old Days*, and Barker likes *Good Old Days*-type things. He has a vast collection of saucy seaside postcards (55,000 of them), and collects stamps and magazines and cigarette packets – anything made of paper. And he adores smutty puns. In the first volume of his slightly innuendous autobiography – *Dancing in the Moonlight*, which deals with his time in rep – he explains why he left working in a bank at the age of 18 to try his hand at acting: 'I couldn't spend the rest of my life taking down Miss Jones's drawers every night.' The book is full of fumbblings and trysts in dressing-rooms and lodgings with girls called Dulcie or Agnes. From a man who has remained very private for most of his public life, it's eye-poppingly frank. It rather took me aback.

It also rather took me aback that he sees himself as a serious actor – though it shouldn't. After all, the reason why *Porridge* was so successful was because Barker is a skilled and subtle actor, rather than just a comic turn. He is renowned for his versatility and perfectionism, qualities that prompted Sir Peter Hall's observation, 'I do think he's the great actor that we lost.'

Recently Barker came out of retirement to write a play for his daughter, Charlotte, a 37-year-old actress. He financed its run at the King's Head theatre in Islington. 'It bombed,' he says, chuckling. 'It had the worst reviews I've ever seen, but I wrote it as a showcase for Charlotte, and she did get an agent out of it. She's resting at the moment, though. I think she'll get better parts when she's older.' Barker's youngest son Adam, aged 31, is also a resting actor; he appeared in the detective series *Wycliffe* and nearly achieved fame in *Titanic* and *Shakespeare in Love*, but was edited out. 'Poor soul!' says Barker. His other son Larry is an advertising executive, whom Charlotte jokingly calls 'the rich git'.

Barker has no problem with two of his children being actors. He says he never forced them on to the stage but is quite happy with their decision. 'Quite simply,' he says, 'I loved acting and I loved meeting other actors.' He keeps telling me intriguing bits of gossip, without going quite far enough. He reveals, for example, that his career could have taken an entirely different path. 'Some years ago,' he says, 'I was offered the most magnificent role. Absolutely marvellous role. It was a combination of drama and, well, everything really. It ended up as one of the most brilliant roles on television, and the actor that plays it is very good at it and now very famous. If I had taken it, my trajectory would have been entirely different.' How different? 'I would not have continued in comedy. I would have been a serious actor.' Does that bother you? 'Oh goodness me no. The reason why I turned it down was that I felt the public wouldn't accept me in that light. You have to be aware of what the public wants. What role was it then? 'Oh I couldn't possibly say. It would be utterly unfair to the actor who is in it now. No one likes to know they were second choice.' Was it Inspector Morse? Barker isn't telling.

Despite the fact that he says comedy is about serious acting, he does write and talk about his early career, when he acted in the classics and other plays, some directed by the young Peter Hall, with a certain hankering. Perhaps television never quite satisfied



'I JUST GOT SICK OF BEING ASKED TO BE ON THIS IS YOUR LIFE TO TALK ABOUT PEOPLE I HARDLY KNEW... BEING A PUBLIC FIGURE HOLDS NO ALLURE FOR ME ANY MORE'

him. Perhaps that's really why he's given it up. Barker thinks for a bit. 'No, it's not that. I just got sick of being asked to be on *This Is Your Life* to talk about people I hardly knew... I am in a documentary about Richard Beckinsale, because he was a friend of mine, but being a public figure holds no allure for me any more.'

Barker doesn't like being recognised. When he used to go to antiques fairs he would say to the excitable stall holders, 'Look, if you keep talking to me, then I'm never going to buy anything, am I?'

So what will he do now? Will he write some more? 'No, I don't think so. I'll watch television and do my stamps.' We discuss the comedy of today, and he says there isn't much British stuff that he finds original and funny (apart from *The Fast Show*, and he quite likes *The Royle Family*, and *Goodness Gracious Me*). But he does like the American comedies – *Frasier*, *Seinfeld*, *Spin City*. 'That is inevitable, though, because the Americans have loads of writers who are paid loads of money, so the quality of their scripts is amazing. In fact a few writers from *The Two Ronnies* – like David Renwick, who did the *Mastermind* sketch – are doing well here, but he would do fantastically well in the States.'

I don't think Ronnie Barker would ever have really wanted to do fantastically well in the States. I suspect he has ended up doing exactly what he always planned to do: quit while ahead, disappear to the country, potter around in grey shoes. ■

'All I Ever Wrote (That Still Exists)' (Essential Books, £17.99) by Ronnie Barker, is available post-free in the UK from Telegraph Books Direct (0541 557222). Please quote ref PT400 when ordering

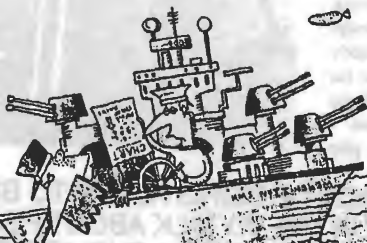


Ronnie Barker: top, filming *The Two Ronnies*, on location, 1980; above, in *Open All Hours*, 1976

Tuesday
July 9 2002

The Guardian Tuesday
G2

Our boys are
the best in
the world...
Aren't they?



Steve Busfield Why I
paint my toenails. Page 4

Ian Buruma Keep Hitler out
of the euro debate. Page 5

David Beresford Living
with Parkinson's. Page 9

Local Squats
(see Note)



'The sun
comes up in
the morning,
you run your
ship aground,
you get court
martialled'

'I prayed to
God it was a
container, or,
God forbid, a
small boat.
I had no idea it
would be the
world's biggest
rock'

**Commander
Richard
Farrington
yesterday**

The naval chart showing
Wolf Rock, which the
destroyer HMS Nottingham
hit on Sunday

Contrite captain is all at sea

Richard Norton-Taylor

A Royal Navy board of inquiry will today fly to Lord Howe Island, 200 miles north-east of Sydney, to discover just why the destroyer HMS Nottingham hit a rock in well-charted seas.

In what the ship's captain described as a combination of "unfortunate circumstances and human error", the multi-million pound guided missile destroyer was holed below the water line and at one point appeared to be in danger of sinking before the crew man-

aged to stem the flooding in its bow.

The ship struck Wolf Rock, east of the island, at about 9pm on Sunday after its helicopter landed ashore a sailor suffering from a slipped disc. "It belted the rock fairly heavily," a navy spokesman said yesterday. There was a southwesterly wind in excess of 30 knots, he added.

Commander Richard Farrington, captain of the ship — which would cost an estimated £250m to replace and has state-of-the-art navigation equipment — said yesterday

he had feared the Nottingham would sink. "It hazarded the lives of 250 men and women. We have done significant damage to a major British warship," he said.

He added: "This is not a good day for me." Asked what caused the accident, he said: "A combination of unfortunate circumstances and human error. This is quite the worst thing that has ever happened, quite the worst. Character-building stuff."

Cdr Farrington, who has captained the ship for more than 18 months, faces the

prospect of a court martial. Though he was not on the bridge at the time, the navy holds a ship's captain responsible for accidents unless they are considered to be entirely out of his control.

Cdr Farrington told Australian TV: "It is inevitable. The sun comes up in the morning, you run your ship aground, you get court martialled."

When the ship first hit the rock he said he had terrible thoughts. "I prayed to God it was a container or God forbid a small boat. I had no idea it

would be the world's biggest rock."

The ship is understood to have hit the rock as it manoeuvred to get a Lynx helicopter into its hangar.

After issuing a mayday alert, the crew kept the 22-year-old ship afloat as water flooded up to five compartments, including sleeping quarters, water tanks, and the forward engine room. The collision also broke one of the ship's ▶ Page 2

Cover story, G2

Special report on the military at
guardian.co.uk/military

A British warship hits a rock off Australia – surely a one-off in the smooth-running efficiency of our armed forces? Well, yes – unless you count the guns that don't work, the boots that don't fit, the obsolete jets and the helicopters that shoot their own rotors off. And what about the time a crack platoon invaded the wrong country?

Stuart Jeffries looks back on a scary few months for our boys

Whoops!

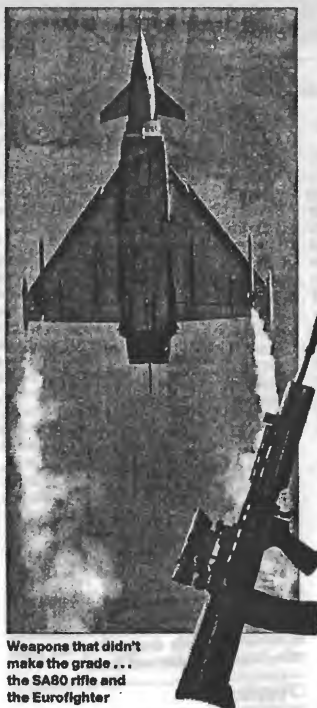
When Tony Blair told parliament last October that he was committing servicemen and women to military action in Afghanistan as part of the war against terrorism, he said: "I want to pay tribute at the outset to Britain's armed forces. There is no greater strength for a British prime minister and the British nation at a time like this to know that those forces are among the best in the world. They and their families carry an immense burden and will feel deep anxiety, as will the British people. But we can take pride in their courage and sense of duty and the esteem with which they are held throughout the world."

Fine words, no doubt, that made military hearts swell with pride and many non-military types feel a reassuringly warm glow. We may have no significant car industry, so-called Raleigh bicycles may be made in another hemisphere, our cuisine is a global joke and our sporting achievements more suited to those of a small German city, but the professionalism of our armed forces is beyond reproach. When the chips were down and it came to sorting out Johnny Foreigner, who were you gonna call? Our boys, obviously.

Since Tony Blair's speech, however, our armed forces have been prone to a series of incidents that might make military types glow red with embarrassment and the rest of us feel something less than pride. Maybe these incidents have no connection and, true, they come at a time when important questions are being asked about the role of our armed forces in the post-cold war era, but still: should we laugh them off, or worry that something is rotten in the state of our armed forces, just as it seems to be in so many other parts of British life?

Rocks

When the naval destroyer, the 3,500-tonne HMS Nottingham, hit a clearly charted rock off Australia at the weekend, human error may well have been to blame. It's the kind of thing that can happen any time, anywhere to anybody. But it does seem to have happened



Weapons that didn't make the grade... the SA80 rifle and the Eurofighter

worryingly often to the Royal Navy. Two years ago a naval captain and his navigator were severely reprimanded by a court martial after they pleaded guilty to negligence over the grounding of a £170m frigate. HMS Grafton hit submerged rocks leaving a fjord in Oslo, Norway, in September 2000. And in 1995, another commander was court-martialled and sacked from his post after admitting negligence over allowing the frigate HMS Brazen to run

aground in the south Atlantic. Repairs costing more than £2m were needed before she could return to Britain after the accident near the coast of Chile.

But it's not just the navy that has problems with rocks. In February a platoon of 30 marines inadvertently invaded Spain. The soldiers, who were carrying 60mm mortars and SA80 assault rifles, thought they were taking part in an exercise in Gibraltar – that hit of Britain which is helpfully recognisable by the 1,398ft rock sticking out of it – rather than in Spain, which as yet does not have such a distinctive geographical feature poking obtrusively from its land mass.

Instead of being fired on with blanks by British soldiers pretending to be the enemy, the marines were confronted by two blue-uniformed officers from the municipal police force of the Spanish village of La Linea, who informed the soldiers that they were not in Gibraltar. "It was an embarrassing and unfortunate incident," said the MoD. "They made their apologies and left."

It was, quite possibly, the least successful invasion of modern times.

Nuts

Last month, the national audit office reported that the Ministry of Defence had valued 1,175 brass nuts at a total of £83m, when they were actually worth £1.17. The MoD had also valued 159 special personal computers in its stockpiles at £192m, when their real worth was less than £2m. These errors were revealed in a report which disclosed that the MoD was hoarding billions of pounds' worth of equipment that is either obsolete or useless to the armed forces.

Edward Leigh, chairman of the Commons public accounts committee, said the report revealed "extraordinary examples of over-zealous squirrelling away" by the MoD. Squirrels storing nuts? Surely our cutting-edge military should be above that.

The report also pointed out that the RAF was holding 1,775 aircraft refuelling tanks, enough to last for 440 years and that the army possesses 4,000 radiation detection units, described by the audit office as a "throwback to the cold war". The Royal Navy, meanwhile, has



Aground force... Children watch from Lord Howe



and as HMS Nottingham flounders



Red faces... among the embarrassments suffered by the Ministry of Defence are the Challenger tank which got clogged up with sand (left); and the Apache helicopter (above)

53 voice-encoding machines valued at £1m and described as "obsolescent".

Planes

Also obsolescent, it seems, will be the Eurofighter warplane, a supersonic jet dreamed up in the early 1980s, to dog-fight with Soviet Migs over Germany. Twenty years later, not only has the cold war concluded but the jet has not yet been delivered to the RAF. Eurofighter was scheduled to enter service in 1996, but the target date slipped back as Britain, Spain, Italy and Germany argued over the design and budget.

Britain is, none the less, still committed to buying 232 Eurofighters, costing £16bn, to replace the RAF's ageing fleets of Tornado F3 fighter jets, but will only start receiving them in December. But even then Eurofighter squadrons will not be formed until much later in the decade, by which time critics say the plane will be technologically out of date.

Boots

When those British armed forces that Blair champions as among the best in the world took part in military exercises in Oman to prepare for fighting al-Qaida, many were not provided with desert camouflage combat fatigues or lightweight footwear. Instead, they had to wear unsuitable green battledress and heavy black boots in sweltering temperatures. Others had bought their own kit from army surplus stores in the UK before leaving for the Middle East, raising operational questions - even in the mind of a lavishly groomed politician such as Michael Portillo - that some of our boys might look different from the others and thus represent a serious military risk. Army surplus shops throughout Britain reported huge sales of desert combat clothing and lightweight boots before the exercise, with troops spending £100 or more of their own money.

The exercise, called, Exercise Saif Sareea II was the biggest UK military deployment since the Gulf war in 1991, but was plagued by embarrassing problems. Due to cost-cutting, 15,000 troops used unreliable rifles, tanks that broke down and 25-year-old radio sets that did not function in extreme weather conditions. More than 300 soldiers became ill,

suffering severe stomach pains and vomiting because of a shortage of hygienic disposable mess kits. Some 65 £4m Challenger 2 tanks taking part had not been converted for desert conditions. As a result, they could only be used for short periods before the air filters clogged up.

Guns

The original SA80 rifle, developed by Royal Ordnance, and anticipated as a breakthrough assault weapon that would be the best of its kind in the world, was suspended from the Nato-nominated weapon list in 1997 after soldiers found it jammed in conditions of extreme heat. Around 34,000 of these rifles were modified and 22,000 issued to the British armed forces eight months ago. After the refit, during which 13,000 rounds were test-fired in the Kuwaiti desert, the SA-80 A2 was unveiled amid much fanfare. But it, too, has been prone to jamming and misfiring in Afghanistan, prompting defence secretary Geoff Hoon to say: "From time to time, some of the rifles are jamming but they are operating in really extreme conditions. It's very, very hot and there is lots of sand. And some of the rifles are being affected by the heat." The armed forces minister Adam Ingram said last year: "The army has every confidence in this weapon." According to more recent reports, though, the MoD is under pressure from generals to scrap the SA80-A2 in favour of a rifle designed by the arms manufacturer, Heckler and Koch.

Choppers

In March, it was revealed that the army is buying 67 Apache helicopters, but they could not be used to fire their Hellfire anti-tank missiles because debris from the weapon system could hit rotor blades and thus cause the aircraft to crash. The RAF had ordered the choppers, which are being built in Britain by Westland under licence from the US manufacturers Boeing, at a cost of at least £27m each. The US has restricted its Apache helicopters to firing missiles only during wartime and to launching them only from the right-hand side of the aircraft to try to ensure that the rotor blades aren't hit. The revelations came amid worrying signs from

Afghanistan that the helicopter, seen as providing devastating frontline firepower, may not be as effective as was hoped - particularly in hot, dusty conditions. Five out of the seven Apache attack helicopters sent to attack al-Qaida in March were disabled by machine-gun fire or ancient Soviet RPG-7 rocket-propelled grenade launchers fired from the ground.

Oasis

Last Friday, what the MoD called "the biggest demonstration of military might ever held in Europe" took place on Salisbury Plain, with almost every weapon in the British Army's inventory taking part. There were tanks, artillery and infantry, supported by attack helicopters, transport aircraft and fast jet bombers performing for the public, and offering a gleaming vision of our armed forces. Two days later, a rather different picture of the army emerged when a newspaper report suggested that the actual number of soldiers currently serving was 100,900 rather than the official target of 107,000. Tony Blair had committed his forces to a growing number of overseas operations - in Bosnia, Kosovo, Sierra Leone, Macedonia and now Afghanistan - but poor recruitment meant that the army was understaffed and consequently overstretched.

What can be done about this distressing trend? Recruitment drives have been deemed to be very good ideas, so that new generations of British youth can be inducted into the proud tradition of our armed forces and thus reverse this decline. But even here the army has faced an embarrassing setback. Earlier this year 300 recruitment videos were sent to schools, but all of them had to be recalled. The 600-strong Highlanders regiment was pictured in Kenya, carrying rifles and exercising in fatigues to the sound of Wonderwall and Hello by Oasis. But someone had forgotten to ask Noel Gallagher, who wrote both songs, for permission to use them. When the regiment contacted the record company to ask they were refused, just as the Smurfs had been when they requested permission to cover Wonderwall. Has it come to this, then, that the flower of our military might is to be humiliated by passé rockers and spoken of in the same breath as irritating blue cartoon characters with high-pitched voices?

Sad News

I learned through a recent letter from April Walker of her partner's untimely death in a car accident last December. April also received injuries in the collision, but has since been able to make a satisfactory recovery. The loss of one's companion is always difficult, and more so when it happens over Christmas; but to be abroad and subject to someone else's carelessness must have been extremely difficult. Our thoughts and condolences will be with her this Christmas.



FV



Studio Seating

In an earlier issue of Navy Days the question of how the actors sat in the studio during each performance was raised. Amanda Murray has been able to shed a little light on the question.

Every week when the show was introduced, the names of three cast regulars who headed the programme were rotated so as to give equal prominence to each actor and develop the ethos with the listening public that 'The Navy Lark' was an ensemble show. This procedure was duplicated with the studio seating arrangements. Stephen Murray, Jon Pertwee and Leslie Phillips would each take a turn at being seated 'first' in the line and in subsequent weeks they would move to another chair to facilitate their fellow actors' prime seating position.



Richard
Caldicot

Jon
Pertwee

Stephen
Murray

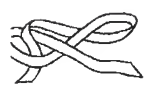
Leslie
Phillips

Heather
Chasen

Ronnie
Barker

Michael
Bates

Tenniel
Evans



Loose ties



"BABBACOMBE LEE"

SIDE TWO

Fairport
CONVENTION

Various bits and pieces have been cluttering the NLAS in tray for months and in an attempt to clear the desk here they all are.
The Fairport Convention album is an interesting link, one that hopefully one or two of you might have access to and could forward a copy of to us here at NLAS.

Where are they NOW?

Two names connected with The Navy Lark have surfaced: Ken Windsor and Evelyn.

KEN WINDSOR has an entry on the WWW explaining that he joined the cast after Ronnie Barker left:

In Navy Lark I play many characters and do many different voices. This came about after Ronnie Barker left because he always used to do the eccentric voices, and I just played the 'Chief.' now that Ronnie has left the show the field is wide open, and I can put in all sorts of new characters. Navy Lark team is just a big family. We can literally just turn up, have a quick look at the script, and go straight into recording the whole programme. Leslie Phillips and I work very closely together and often we will deliberately blow a whole scene just so that we can do it again. We stick things in our ears, mess about, and behave quite outrageously just to get the audience to giggle and start them laughing at us to build up the atmosphere. Some of the audience for the programme are very patriotic, and have been coming for years and years. they will go up to complete strangers and say things like 'excuse me - this is my seat, I have been sitting here for 12 years - now push off

Trial Song (Dave Swarbrick, Dave Swarbrick / Dave Pegg)
Cell Song (Dave Swarbrick) Dream
Song (Dave Swarbrick, Dave Swarbrick / Dave Pegg)
Wake Up John (Dave Swarbrick / Dave Pegg)

This instrumental consists of parts of two themes that were 'borrowed': the first being from the BBC Radio Programme "The Navy Lark" - St. Ninian's Isle (Ronald Cooper) and the second from the children's TV show "Captain Pugwash" Trumpet Hornpipe

For A Poor Man's Son" written by Dave Swarbrick was another song from this project but was not recorded for this album.

It was however played live on the subsequent tour. Late one night Peggy, Swarb and Martin Carthy, after a few beers, went into the studio and recorded an "X-Rated" version of "Sailor's Alphabet" which was occasionally sung live - usually as an encore. In late 1974, the band re-recorded the tracks from the album plus incidental music for a BBC2 documentary narrated by Melvyn Bragg about John Lee. One of the most interesting aspects of this was hearing Sandy Denny singing the lead in a version of "Breakfast In Mayfair".

The programme was broadcast in the BBC2 "2nd House" Series as "The Man They Couldn't Hang - John Lee" on 1st February 1975 and was due to be re-broadcast in "2nd House 2nd Run" on 21 June 1975. However due to coverage of the Cricket World Cup Final over-running it was cancelled. (Inner sleeve with lyrics and 8-Page booklet inserted into inner sleeve telling a shortened story of John Lee). The first 500 copies came with a sticker saying "Don't Hang Babbacombe Lee". Later copies reverted to ordinary non-gatefold sleeves.

From an interview with **Ken Windsor**

This is the first posting of such a reference on the net and if anyone can help with further information about this actor it would be marvellous to learn more. Tenniel Evans has acceded that he has no recollection of any permanent additions to the cast but there were occasional 'extras'.
We have been advised to see if the the Stage Manager **Evelyn** has any recollections. Has anyone a contact address for this key person?

Recording Media

With cassettes now a thing of the past, many Old Time Radio enthusiasts are beginning to struggle to find a source of good quality tape. If you are happy to pay a one off delivery charge of £6.95, **Pricebusters** will deliver ANY volume of tapes. The company also supplies video tape, CDs and mini-discs along with a range of Hi Fi and audio equipment at value for money prices. It might be worthwhile comparing prices alongside your normal supplier.

Send, Fax, Phone or E-mail tape & CD orders to: Tel: 0870 800 3444
PRICEBUSTERS 1 Crystal Way, Elmgrove Road, Fax: 0870 800 3041
HARROW HA1 2RJ Email to: sales@pricebuster.org.uk

| WANDS | |
|------------------|------|
| MAXELL UR 46 | 0.29 |
| 'Ferric' UR 60 | 0.30 |
| UR 90 | 0.32 |
| UR 120 | 0.49 |
| UDII 90 5 pack | 2.45 |
| 'Chrome' XLII 60 | 0.55 |
| XLII 90 | 0.59 |
| XLII 120 | 0.75 |
| XLII-S 100 | 0.79 |
| 'Metal' CD 90 | 1.09 |
| CD 110 | 1.45 |
| TDK D 60 | 0.35 |
| 'Ferric' D 90 | 0.39 |
| D 120 | 1.29 |
| 'Chrome' SA 90 | 0.69 |

.....and Finally

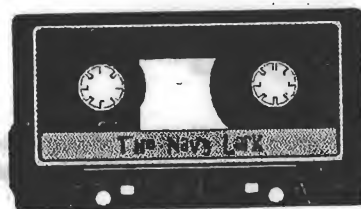
| MISSING SHOWS | | | |
|---------------|----------|----------------------------------|---|
| #NO. | DATE | TITLE | OPENING LINES |
| 02-07 | 27/11/59 | | An Englishman is entitled to his own point of view and the right to express it freely. This applies whether it's a right rollick! |
| 02-12 | 01/01/60 | The Route March | There have been many books printed on the art of public speaking - including my own 'Announcing for Announcers'. Book |
| 02-14 | 15/01/60 | | Every day there are board meetings taking place at which monumental decisions have to be taken. Naturally, Admiralty |
| 02-20 | 26/02/60 | | No matter what position you hold, an interview with one's superior can be very unnerving. Last time I asked the BBC for a |
| 02-22 | 11/03/60 | | We all like going to parties. Last week all the announcers had one of those parties when everybody brings a bottle and w |
| 02-23 | 18/03/60 | | It's always useful to meet one's superiors informally. I bumped into the Director General of the BBC today and we had a c |
| 02-24 | 25/03/60 | | It's nice to get away from routine for a bit. Last week it was the announcers annual charabanc outing and we all went to J |
| 03-11 | 11/01/61 | | The trouble with relatives is that you don't get a chance to choose them. They're dead lumber. I've got a certain maiden |
| 03-20 | 15/03/61 | | Yes, it's time for the crew of H.M.S. Troubridge to go on leave again. The time when the hearts of their families are filled |
| 04-03 | 29/09/61 | | Now there are several things that can occur with boats. You can mess about in them, you can be messed about by them |
| 04-18 | 12/01/62 | | One of the snags about being in the Navy is that you are liable to be sent on what is called an exercise. It's anyone's be |
| 04-Sp | 25/12/62 | Christmas Special for Antarctica | |
| 05#09 | 22/03/63 | TV Lark 9 | Many of you will have heard the old adage..... |
| 07-Sp | 25/12/65 | Christmas Special for Antarctica | |

| INCOMPLETE SHOWS | | | |
|------------------|----------|-----------------------------------|--|
| #NO. | DATE | TITLE | OPENING LINES |
| 03-01 | 02/11/60 | In Portsmouth for a refit | Considering the number of glancing blows/poor-break near start/end missing |
| 03-03 | 16/11/60 | Sea trials and the Popadom | We're all a bit helpless when we meet the OK-Break near start - end credits missing |
| 03-05 | 30/11/60 | The Explosive Biscuits | Teaching methods at school seem to have Poor at start/break at 25min/otherwise OK/end credits missing |
| 05#02 | 01/02/63 | TV Lark 2: The Prestige Show | Last week the Troubridge Television Serv OK - low - some short breaks, bangs & crackles - opening credits & start missin |
| 05-02 | 12/04/63 | 100th Edition | Although they may not realise it, ever since Good but end missing |
| 07-12 | 26/09/65 | The Potemeyland Training Exercise | Now then - about this saucy Lillian Gish c/A bit muttied; most of opening announcement missing; end credits missing |

Back in the Wardroom

We have been very fortunate this quarter to be given some real radio gems. Our sincere thanks must go to William Harding, Jeremy Stevenson, Simon Denny, David Matthews and Michael Yates for forwarding these wonderful broadcasts which could so easily have disappeared into the ether. Superior and alternative recordings of later **Navy Lark** recordings have returned to these shores through Dr Gary Schajer's diligence and perspicacity, together with a very unexpected recording from South Africa. It is the **Navy Lark** but not as you have previously heard it. **Laurie Wyman's** script has been adapted and re-recorded for the South African radio service "Springbok Radio". The recording comes complete with adverts of the day. This show is a remake of **HGM Mk 5** (15/10); no date is available for this recording.

Stephen Murray's radio work receives the biggest library boost with three fascinating plays: **The Coffee Table**, **The Late Edwina Black** and **The Holly and the Ivy**.



The Coffee Table

This 25 minute play from the Third programme (28 January 1964 20.45HRS) is an interesting example of the Theatre of the Absurd. The listener is provided with a scenario which is both plausible and ridiculous. The players take turns in being aloof, baffled and assertive when a visitor (**Stephen Murray**) arrives.

The other plays have a Gothic quality to them and are wonderfully atmospheric.



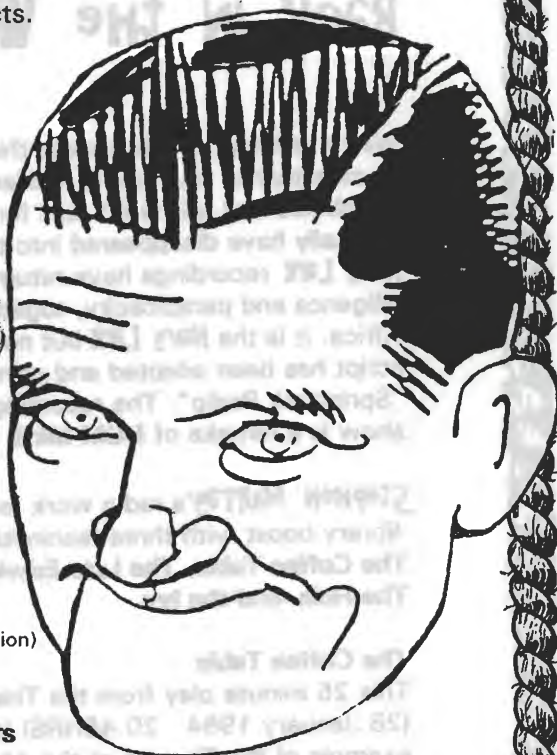
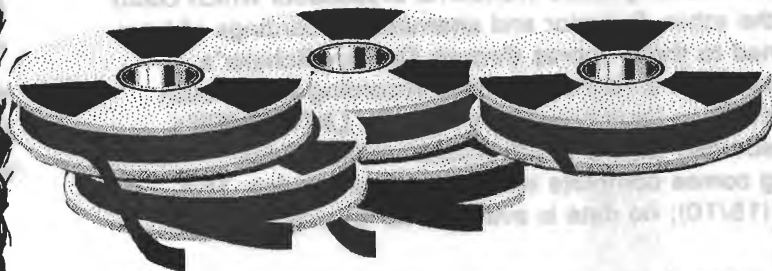
Richard Caldicot is in a delightful role familiar to **Navy Lark** listeners and British army movie storylines of the 50s.

Slow Fuse has **Richard Caldicot** playing an-about-to retire commanding officer with a rather lucrative sideline of using the base, its staff and the MOD stores for financial gain. The play is a delight and a very pleasant addition to our catalogue. It is good to hear Richard in a less harassed role! Or is he?

Jon Pertwee's appearance on television's "**Mythmakers**" has arrived in audio form, with no loss of 'continuity' due to the absence of visuals. The programme delivers an immensely detailed interview; 'Dr Who' takes pride of place perhaps more than it ought in the latter part of the broadcast but Jon is given the chance to talk about his naval career, life after the war, his family and film, stage and radio career. This tape collects all the anecdotes and forms an omnibus version of his life. The material is delivered with enthusiasm and relish.

Laurie Wyman's companion writing is fully explored in an unusual series written specifically for Ted Ray. It is not the usual gag type programme one expects to hear from the comedian. The series of 12 shows has Ted co-starring with an object! Clear parallels can be seen with the work of Bob Newhart where humour is derived from situations. The shows feature such diverse items as fences, squeaks, elephants, a cat's whisker, a square and many more abstract objects.

(This material will be available in Spring 2003)



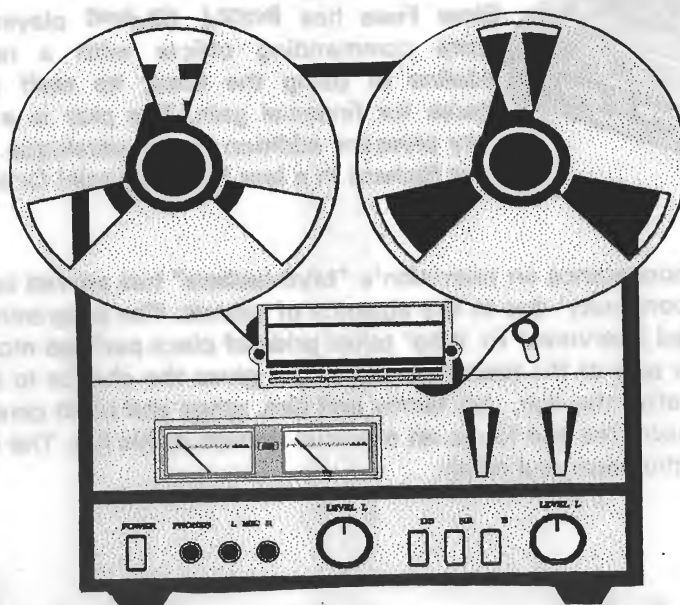
Navy Larks

02.02.1969 10/17 (Alternative [shorter] announcer's introduction)

The Mickey Mouse Toothbrush

- 28.12.1969 11/01 **Lt Cmdr Murray and the Squatters**
- 21.05.1972 13/09 **Hypnotising Mrs Povey**
- 28.05.1972 13/10 **The Master of Sardinia**
- 12.08.1973 14/03 **Bungled in the Rattle**
- 19.08.1973 14/04 **Kidnapped Down Under**
- 02.09.1973 14/06 **Egbert Hitches a Ride** (the COMPLETE version!)
- 16.09.1973 14/08 **The Borgholm Horse Trials**
- 07.12.1975 15/05 **Black is Beautiful**
- 04.01.1976 15/09 **Officers and Gentlemen's Lib**
- 16.07.1977 16/01 **The Queen's Silver Jubilee Edition**

Springbok Radio **The Case of HGM Mk5** (South African remake)



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Many shows have the end credits missing. A few are missing the opening credits. These are not noted below.

A few shows have the start or end of the story missing. These are noted below.

Please use the tape number when ordering. * indicates a recent addition or upgrade.

| NO. | SIDE | SHOW | DATE | TITLE | TAPE QUALITY |
|-----|------|-------|----------|--------------------------------------|--|
| 01 | A | 02-13 | 08/01/60 | The Trip up the Thames | poor |
| | B | 02-21 | 04/03/60 | The Cross Country Run | OK |
| 02 | A | 03-08 | 21/12/60 | The 50th Show | Good, but speed variation on music(better copy May02) |
| | B | 04-20 | 26/01/62 | Mr Phillips gets engaged | OK - clear (much improved copy Feb02) |
| 05 | A | 02-26 | 08/04/60 | The Potarneyland Fishing Limit | Good: broken up start (slightly improved copy Feb02) |
| | B | 03-01 | 02/11/60 | In Portsmouth for a refit | Poor: Break near start/end missing(clearer copy Feb02) |
| 06 | A | 03-02 | 09/11/60 | Refitting Ebenezer Pertwee's Tug | OK (improved complete version May02) |
| | B | 03-03 | 16/11/60 | Sea trials and the Popadom | OK but break near start |
| 07 | A | 03-04 | 23/11/60 | Mutiny aboard Troutbridge? | OK (clearer copy Feb02) |
| | B | 03-05 | 30/11/60 | The Explosive Biscuits | Poor at start/break at 25min/otherwise OK |
| 08 | A | 03-06 | 07/12/60 | Sir Willoughby takes over The Island | Broken up in places otherwise good |
| | B | 03-09 | 28/12/60 | Johnson's Birthday | Poorish-some bits broken up |
| 09 | A | 03-15 | 08/02/61 | The Floggle Grummit Missile | Broken up at start/bad crackles throughout |
| | B | 03-16 | 15/02/61 | Hitch-hiking Counterfeiter | OK- a bit broken up in places |
| 10 | A | 03-18 | 01/03/61 | Mr Phillips has Navigation Tuition | OK |
| | B | 03-19 | 08/03/61 | CPO Pertwee and the Laundry | OK |
| 11 | A | 04-02 | 22/09/61 | Captain Povey's Spy | broken up in places |
| | B | 04-05 | 13/10/61 | Hijacked | Good |
| 12 | A | 04-06 | 20/10/61 | Admiral Troutbridge | Good, but short break in middle |
| | B | 04-07 | 27/10/61 | Relatives and Reservations | Good |
| 13 | A | 04-08 | 03/11/61 | Humgrummits on the High Seas | OK |
| | B | 04-09 | 10/11/61 | Are Captain and Mrs Povey Married? | OK |
| 14 | A | 04-10 | 17/11/61 | Cine Cameras at Sea | OK |
| | B | 04-11 | 24/11/61 | The Citizen Adjustment Course | OK |
| 15 | A | 04-12 | 01/12/61 | A Hole Lieutenant | OK |
| | B | 04-13 | 08/12/61 | Spy Catching in Casablanca | OK |
| 16 | A | 04-14 | 15/12/61 | Mount Pot Erupts | VG |
| | B | 04-15 | 22/12/61 | Captain Povey's Shop | Good |
| 17 | A | 04-16 | 29/12/61 | Leading Seaman Goldstein's Party | Good |
| | B | 04-21 | 02/02/62 | The Sinking of the Bubble Car | Good (Complete version May02) |
| 18 | A | 04-22 | 09/02/62 | Long Jonathan Pertwee | OK |
| | B | 04-23 | 16/02/62 | The Admiral's Accident Report | Good |
| 19 | A | 04-24 | 23/02/62 | Over the Sea to Rosyth | Good |
| | B | 04-25 | 02/03/62 | Return of Sir Frederick Flatley | OK |
| 20 | A | 04-26 | 09/03/62 | The Ship's Concert | Good |
| | B | 05#01 | 25/01/63 | TV Lark 1: Opening Night | OK |
| 21 | A | 05#02 | 01/02/63 | TV Lark 2: The Prestige Show | OK-some short breaks & crackles/start missing |
| | B | 05#03 | 08/02/63 | TV Lark 3: Z Ambulances | muffled |
| 22 | A | 05#04 | 15/02/63 | TV Lark 4: House of Commons | Poor: breaks, bangs & crackles |
| | B | 05#05 | 22/02/63 | TV Lark 5: Makepeace | OK |
| 23 | A | 05#06 | 01/03/63 | TV Lark 6: On Safari | OK |
| | B | 05#07 | 08/03/63 | TV Lark 7: Ship Ahoy! | OK |
| 24 | A | 05#08 | 15/03/63 | TV Lark 8: Portarneyland Election | OK |
| | B | 05#10 | 29/03/63 | TV Lark 10: Back in the Navy | fuzzy |
| 25 | A | 05-01 | 05/04/63 | First day out of dock | Good |
| | B | 05-02 | 12/04/63 | 100th Edition | Good but end missing |
| 26 | A | 05-04 | 26/04/63 | Whittlesea Regatta | Good |
| | B | 05-05 | 03/05/63 | HMS Troutbridge gets a rocket | Good |
| 27 | A | 05-06 | 10/05/63 | The Ghost Ship | Good |
| | B | 06-01 | 27/09/63 | Wren Chasen Returns | OK |
| 28 | A | 06-02 | 04/10/63 | On the Carpet | Good |
| | B | 06-03 | 11/10/63 | The Bunglese Spies | OK |
| 29 | A | 06-04 | 18/10/63 | Troutbridge's Party | Good |
| | B | 06-05 | 25/10/63 | Rescuing Admirals | OK |
| 30 | A | 06-06 | 01/11/63 | Demise of the Depth Charges | OK |
| | B | 06-07 | 08/11/63 | The Struggle for Promotion | Good |
| 31 | A | 06-08 | 15/11/63 | Navigation by Computer | Good |
| | B | 06-09 | 22/11/63 | Stormy Weather | OK |
| 32 | A | 06-11 | 06/12/63 | The Submerged Island | OK |
| | B | 06-12 | 13/12/63 | The Sicilian Secret Agent | OK/muffled |

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| | | | | | |
|----|---|-------|----------|-------------------------------------|--|
| 33 | A | 06-13 | 20/12/63 | Germany's Troutbridge | OK |
| | B | 06-14 | 27/12/63 | Confirming Povey's Rank | OK/muffled |
| 34 | A | 06-15 | 03/01/64 | The Calais Dock Strike | OK/muffled/short breaks |
| | B | 06-16 | 10/01/64 | Johnson's Memoirs | a bit muffled and fuzzy (improved copy Mar02) |
| 35 | A | 06-17 | 17/01/64 | The Emperor of Tratvia | a bit fuzzy (improved copy Mar02) |
| | B | 06-18 | 24/01/64 | Open Day | a bit fuzzy (improved copy Mar02) |
| 36 | A | 06-19 | 31/01/64 | Stuck on a Sandbank | OK (slightly improved copy Feb02) |
| | B | 07-01 | 11/07/65 | Back in the muck again | Good (new complete copy Feb02) |
| 37 | A | 07-03 | 25/07/65 | Mr Murray is Victimised | OK (slightly improved copy Feb02) |
| | B | 07-04 | 01/08/65 | The Poveys Move House | Good (much improved copy Feb02) |
| 38 | A | 07-06 | 15/08/65 | Admiral Pertwee's Fleet? | OK |
| | B | 07-08 | 29/08/65 | A Change of Heart (Alternate intro) | VG (see also tape 92) |
| 39 | A | 07-11 | 19/09/65 | The Sabotaged Floggle-Toggle-box | Good |
| | B | 07-13 | 03/10/65 | Going on Leave to Croydon | Good |
| 40 | A | 08-01 | 04/09/66 | Where is Troutbridge? | OK |
| | B | 08-02 | 11/09/66 | The Float-a-Pedal Fiddle | OK |
| 41 | A | 08-03 | 18/09/66 | A Sticky Business | OK |
| | B | 08-04 | 25/09/66 | Buoys will be buoys | OK |
| 42 | A | 08-05 | 02/10/66 | Steamship Day | VG |
| | B | 08-06 | 09/10/66 | Farewell to HMS Varsity | Good |
| 43 | A | 08-07 | 16/10/66 | The Army Lark | OK |
| | B | 08-08 | 23/10/66 | Just the Ticket | OK |
| 44 | A | 08-10 | 06/11/66 | Pertwee and the Tratvian Beer | VG |
| | B | 08-11 | 13/11/66 | The PM Papa | OK |
| 45 | A | 08-12 | 20/11/66 | Getting rid of Pertwee | Good |
| | B | 08-13 | 27/11/66 | Off to Sea at Last | OK except for short break at beginning |
| 46 | A | 09-01 | 02/07/67 | Back from the Antarctic | OK |
| | B | 09-02 | 09/07/67 | Fishers off the Faeroes | OK (MW interf) |
| 47 | A | 09-03 | 16/07/67 | A Filthy Ferryboat | Good (MW) |
| | B | 09-04 | 23/07/67 | Jigsaws and Jemmies | OK |
| 48 | A | 09-05 | 30/07/67 | The Naval Review | OK(MW) |
| | B | 09-06 | 06/08/67 | The Curious Caravan Case | OK (MW interference) |
| 49 | A | 09-07 | 13/08/67 | Frenchmen in J41 | Good |
| | B | 09-08 | 20/08/67 | The Police Drop in | OK |
| 50 | A | 09-09 | 27/08/67 | Mr Murray's Endurance Course | OK |
| | B | 09-10 | 03/09/67 | Women in the Wardroom | Good |
| 51 | A | 09-11 | 10/09/67 | Troutbridge's Silver Jubilee Party | Good |
| | B | 09-12 | 17/09/67 | CECIL, The Navigation Computer | Good |
| 52 | A | 09-13 | 24/09/67 | A Russian Rendezvous | OK (MW whine) |
| | B | 09-14 | 01/10/67 | The Bugged and Burgled Beer | poorish |
| 53 | A | 09-15 | 08/10/67 | Picking up the Popadom | OK |
| | B | 09-17 | 22/10/67 | The Flying Machine | OK |
| 54 | A | 09-18 | 29/10/67 | When Mr Phillips was at Dartmouth | OK |
| | B | 09-19 | 05/11/67 | A Fishy Business | OK |
| 55 | A | 09-20 | 12/11/67 | Troutbridge in Quarantine | Good |
| | B | 10-01 | 13/10/68 | Troutbridge Electrifies Portsmouth | OK |
| 56 | A | 10-03 | 27/10/68 | The Smugglers' Return | OK (slightly improved copy Mar02) |
| | B | 10-04 | 03/11/68 | Captain Trotter Takes Charge | OK (slightly improved copy Mar02) |
| 57 | A | 10-05 | 10/11/68 | Anti-Submarine Missile Launcher | OK |
| | B | 10-06 | 17/11/68 | Sub-Conductor Phillips | OK |
| 58 | A | 10-07 | 24/11/68 | The South Kiwan Summit | OK (slightly improved copy Feb02) |
| | B | 10-08 | 01/12/68 | Pertwee's Enlistment Expires | OK (new longer version Feb02) |
| 59 | A | 10-09 | 08/12/68 | Captain Povey Takes Over | OK(some minor MW interf.) |
| | B | 10-10 | 15/12/68 | Sir Willoughby Goes to Kawowa | OK |
| 60 | A | 10-11 | 22/12/68 | The Padre's Birthday | OK |
| | B | 10-12 | 29/12/68 | The Portsmouth Kiosk | OK (much improved copy Feb02) |
| 61 | A | 10-13 | 05/01/69 | The Radio Beacon | OK-2nd half has slight distortion(improved copy Feb02) |
| | B | 10-14 | 12/01/69 | Mr Phillips' Wrong Uniform | OK |
| 62 | A | 10-15 | 19/01/69 | Harold Wilson Reviews the Fleet | Good but dodgy near end (improved copy Feb02) |
| | B | 10-16 | 26/01/69 | The Relief of the Weather Ship | Good (improved copy Feb02) |
| 63 | A | 10-17 | 02/02/69 | The Mickey Mouse Toothbrush | OK |
| | B | 10-18 | 09/02/69 | The Brick Smugglers | a bit muffled |
| 64 | A | 11-01 | 28/12/69 | Lt-Comdr Murray and the Squatters | OK |
| | B | 11-02 | 04/01/70 | What is the SSE? | OK |

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|--|-----|-------|----------|---|---|
| 97 | A | 04-01 | 15/09/61 | Returning from Leave | Good (improved copy May02) |
| | B | 04-17 | 05/01/62 | The Invitation | Good |
| | | | | | |
| | | | | | |
| VIDEO TAPE | | | | | |
| VT1 | | Films | 1959/60 | The Navy Lark/Watch Your Stern starring Leslie Phillips (For donation purposes please treat the video as two audio tapes) | OK - Copy of recordings from TV |
| | | | | | |
| | | | | | |
| AUDIO TAPES FEATURING NAVY LARK STARS etc. | | | | | |
| JP- Jon Pertwee; LP- Leslie Phillips; RB- Ronnie Barker; RC- Richard Caldicott; SM- Stephen Murray | | | | | |
| 101 | A/B | | 07/12/96 | Everybody Down: R2 tribute to JP | OK (90 minutes) |
| 102 | A/B | | 1995 | An Evening with the Doctor-Part1 (JP tells his life story) | OK (60 min) |
| 103 | A/B | | 1995 | An Evening with the Doctor-Part2 | OK (60 min) |
| 104 | A/B | | 1996 | Radio Lives:JP tribute by Nick Baker | OK |
| | B | | 10/08/99 | Review of "On the whole it's been jolly good" starring LP (5min) | OK |
| | B | | 1990s | Farewell to the Paris -10min extract featuring JP & LP | VG |
| 105 | A/B | | ? | Dracula read by JP (90min) | Clear but loud background hiss |
| 106 | A | | 1975/77 | JP: Hans Christian Andersen & Dick Whittington and his Cat | |
| | B | | 1965/ | JP: My Fair Lady | |
| 107 | A | | 1969/ | RB: A Pint of Old & Filthy | |
| | B | | 1978/ | RB: Unbroken British Record | |
| 108 | A/B | | 1966/ | JP & Jim Dale: Oliver | |
| 109 | A | | 1966/ | JP: Children's Favourites | |
| | B | | 1980/ | JP: Worzel Gummidge Sings | |
| 110 | A/B | | 04/08/00 | LP & Co.:With Great Pleasure (music/verse/prose - Radio4) | |
| 111 | A | | 1990/ | Pertwee in Person - Interview with JP | OK but incomplete |
| | B | | 01/12/94 | Who is JP? Part 1 | Private recording of live performance by JP: quite audibl |
| 112 | A | | 01/12/94 | Who is JP? Part 2 | though audience noise is intrusive at times. |
| | B | | 01/12/94 | Who is JP? Part 3 | |
| 113 | A | | 1984/ | Backstage with JP | OK |
| | A | | ? | JP: Rare musical songs | OK |
| | B | | ? | The JP Sketchbook - Comedy sketches with June Whitfield | OK |
| | B* | | 1940s | JP:Merry-Go Round/Waterlogged Spa excerpts (12 min) | OK |
| 114 | A | | ? | Songs from "A Funny Thing Happened on the Way to the Forum" - JP | OK |
| | B | | ? | Deus Ex Machina: Words & Music with JP & co. | OK |
| 115 | A | | ? | JP Songs | OK |
| | | | ? | BFESUK Radio interview about "Moon Boots & Dinner Suits" with JP | OK |
| | | | ? | Interview with JP & Mrs Pertwee | OK |
| | | | ? | Part of JP interview with Parkinson | OK-Recorded from TV with microphone |
| | B | | ? | JP: This is Your Life | OK-Recorded from TV with microphone |
| | | | ? | JP reads "Aladdin" | OK |
| 116 | A/B | | 14/02/94 | LP presents tribute to Kenneth Horne | OK |
| 117 | A | | ? | The Barkers versus the Rest of the World (play featuring LP) | OK |
| | B | | 15/03/00 | "Me and Little Boots" play with LP as Caligula's horse, Incitatus.) | VG |
| 118 | A/B | | 1992/ | RB: A Life in Comedy (TV Soundtrack) | Good |
| 119 | A/B | | 1980/ | 2 Ronnies: Very best of me &...of him | Good |
| 121 | A/B | | Feb/2001 | LP:Tales from the Backbench(Radio4) | Good |
| 122 | A/B | | | LP:Starring Leslie Willey Parts 1&2 | OK (Comedy serial with LP & Eric Sykes about |
| 123 | A/B | | | LP:Starring Leslie Willey Parts 3&4 | OK (an actor (LP) who is past his prime and won't |
| 124 | A/B | | | LP:Starring Leslie Willey Parts 5&6 | OK (admit it. |

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| | | | | | |
|----|---|-------|----------|---|--|
| 65 | A | 11-03 | 11/01/70 | Pertwee & the promotion ladder | OK (improved copy Mar02) |
| | B | 11-04 | 18/01/70 | Povey is sent to Forbodia | OK |
| 66 | A | 11-05 | 25/01/70 | Sir Willoughby's Party | Good |
| | B | 11-06 | 01/02/70 | The Fleet Initiative Test | Good (improved copy March02) |
| 67 | A | 11-07 | 08/02/70 | Pertwee's Long Service Medal | Good (much improved new copy March02) |
| | B | 11-08 | 15/02/70 | The Phenomenal Pertwee Tug | Good (much improved new copy March02) |
| 68 | A | 11-09 | 22/02/70 | The Security Clamp Down | Good (much improved new copy March02) |
| | B | 11-10 | 01/03/70 | Anniversary & Washing Machine | Good (slightly improved copy March02) |
| 69 | A | 11-12 | 15/03/70 | Mr Murray is Married | Good (much improved new complete copy March02) |
| | B | 11-13 | 22/03/70 | The Honeymooners' Return | VG |
| 70 | A | 11-14 | 29/03/70 | Pertwee and the Lead Half-Crowns | VG |
| | B | 11-15 | 05/04/70 | Mr Phillips to leave for Dartmouth? | Good |
| 71 | A | 11-16 | 12/04/70 | The MK31 Radar | Good (improved version May02) |
| | B | 12-03 | 30/05/71 | The Beard Growing Race | Good (improved version May02) |
| 72 | A | 12-09 | 11/07/71 | Mr Murray's Anniversary | OK |
| | B | 13-02 | 02/04/72 | The POW Escape Exercise | Good |
| 73 | A | 13-04 | 16/04/72 | Newhaven-Dieppe Smuggling Run | VG |
| | B | 13-05 | 23/04/72 | The Bumble Spit Lightship Affair | Good but some electrical interf. |
| 74 | A | 13-06 | 30/04/72 | The Tongipouhaha Treasure | Good (improved version May02) |
| | B | 13-09 | 21/05/72 | Hypnotising Mrs Povey | OK |
| 75 | A | 13-10 | 28/05/72 | The Master of Sardinia | OK |
| | B | 14-02 | 05/08/73 | The Island Swordfish | OK |
| 76 | A | 14-03 | 12/08/73 | Bungled in the Rattle | OK |
| | B | 14-04 | 19/08/73 | Kidnapped Down Under | OK - Some elect interf. / 3 sec. dip in vol. half way |
| 77 | A | 14-06 | 02/09/73 | Egbert Hitches a Ride | Clear but loud background hiss |
| | B | 14-08 | 16/09/73 | The Borgholm Horse Trials | Good- some minor interf. |
| 78 | A | 14-09 | 23/09/73 | Captain Povey's Wig | OK |
| | B | 14-10 | 30/09/73 | The Brain Pill | OK |
| 79 | A | 14-11 | 07/10/73 | Operation Showcase | Good |
| | B | 14-12 | 14/10/73 | Pertwee Yachtmonger | VG |
| 80 | A | 15-03 | 23/11/75 | Helen, The New Wren | OK |
| | B | 15-04 | 30/11/75 | The Relief of Station 150 | OK |
| 81 | A | 15-05 | 07/12/75 | Black is Beautiful | Good |
| | B | 15-06 | 14/12/75 | Sidney and the Stamp | OK |
| 82 | A | 15-07 | 21/12/75 | Cmdr. becomes a show jumper | Good |
| | B | 15-08 | 28/12/75 | Horrible Horace Comes aboard | Good |
| 83 | A | 15-09 | 04/01/76 | Officers' & Gents' Lib | OK |
| | B | 15-11 | 18/01/76 | Wilberforce Pertwee | mediocre |
| 84 | A | | 16/07/77 | Queen's Silver Jubilee Edition (30min) | OK |
| | B | | 26/12/92 | Troutbridge Reunion - 13min extract | |
| | | | | from "The Light Entertainment Show" | Good |
| | B | | 1991/ | Playback: Jon Pertwee remembers | |
| | | | | the Navy Lark (13min) | OK |
| 85 | A | 07-05 | 08/08/65 | Capt. Povey Reports Sick | Good (new improved copy Feb02) |
| | B | 01-12 | 14/06/59 | The Psychology Test | OK |
| 86 | A | 02-08 | 04/12/59 | Johnson finds Treasure | OK - a bit fuzzy |
| | B | 02-09 | 11/12/59 | The Charter Trip to Antarctica | OK - a bit muffled |
| 87 | A | 02-25 | 01/04/60 | Mr Murray Goes Sick | OK (slightly improved copy Feb02) |
| | B | 04-19 | 19/01/62 | A Strange Hobby | OK- a few bangs and crackles |
| 88 | A | 07-02 | 18/07/65 | Smugglers in the Solent | a bit muffled |
| | B | 07-09 | 05/09/65 | The Mysterious Pudding Mines | Good (slightly improved copy Mar02) |
| 89 | A | 07-10 | 12/09/65 | The Hovercraft Training Course | a bit muffled - some elect. interf. |
| | B | 07-12 | 26/09/65 | The Potarneyland Training Exercise | A bit muffled; most of opening announcement missing |
| 91 | A | 06-10 | 29/11/63 | Chasing the Kepeac | Good |
| | B | 01-11 | 07/06/59 | Whittlesea Bay Yacht Regatta | OK |
| 92 | A | 07-08 | 29/08/65 | A Change of Heart (Orig. L. Gish intro) | OK (see also tape 38) |
| | B | | 05/11/60 | Performance at Wrens' Reunion (22min) | mostly OK but poor in places |
| | B | | ?1964/5 | Special chunk for Troubridge (7min) | OK |
| 93 | A | 01-02 | 05/04/59 | Operation Fag End | Good apart from a few blemishes. 1st sentence missing. |
| | B | 02-18 | 12/02/60 | Johnson's Diet | OK - some backg'd interference |
| 95 | A | 03-10 | 04/01/61 | Povey's Unexpected Leave | OK- clear |
| | B | 03-12 | 18/01/61 | The Falmouth Ghost Ship | Good but backg'd hiss |
| 96 | A | 03-13 | 25/01/61 | Onabushkan Flu | Good |
| | B | 03-14 | 01/02/61 | The Efficiency Expert | Good but backg'd hiss |

Navy Lark Appreciation Society Library List - October 2002

| | | | | | |
|------|-----|-------|------------|--|---------------------------------------|
| 125 | A | | 02/02/84 | LP: Radio 4 Interview (7min) | Good |
| | A | | 28/09/81 | Interview with Laurie Wyman (R2) | OK (17 min) |
| | B | | Early 70s | RC: All Gas & Gaiters Ep.12 - Radio4 | OK - a bit muffled |
| 126 | A/B | | 1959/ | LP: The Navy Lark - Film soundtrack | Good |
| 127 | A/B | | 1961/ | LP: Watch Your Stern-Film Soundtrack | Good |
| 128* | A/B | | 26/12/62 | LP: 3 Men in a Boat (adapt. H.Gregg) | OK |
| 129* | A/B | | 13/01/71 | RC: Slow Fuse by R D Wingfield | slightly muffled |
| 130* | A/B | | c1991 | JP: Mythmakers - Soundtrack of | |
| | | | | TV interview (2 hours) | OK |
| 131* | A | | ? | LP: Does the Team Think? | OK |
| | B | | 11/08/70 | JP: Brothers-in-law: Without Due Cause | OK |
| 132* | A | | 01/11/48 | JP: Up the Pole | OK |
| | B | | ? | JP: Anecdotes from "Have you heard | |
| | | | | the one about?" | OK |
| 133* | A/B | | 1940s | JP: Merry-Go-Round Navy Edition | Muffled |
| 134* | A/B | | 13/08/82 | LP presents "The Comedy Years" - a | |
| | | | | celebration of 50 years of radio comed | Good |
| 135* | A/B | | Nov/Dec 98 | LP: Maclean: The Memorex Years | |
| | | | | 6 x 15min | Good |
| 136* | A | 2-03 | 15/07/85 | LP: On the Air (Quiz about radio) | Good |
| | B | 2-07 | 12/08/85 | LP: On the Air (Quiz about radio) | Good |
| 137* | A | | 1977/ | JP reads Rumpelstiltskin | Good |
| | | | 1997/ | JP reads Dick Whittington & his cat | Good |
| | | | 1996/ | JP interview with SFX magazine | Good |
| | | | 1972/ | JP sings: Who is the Dr/Pure Mystery | Good |
| | B | 15-10 | ? | Navy Lark: HGM Mk5 script but with | |
| | | | | a South African cast | OK |
| 138* | A/B | | 1971/ | JP reads Alice in Wonderland | OK |
| 139* | A | 1 | 28/03/02 | A Ripe Old Age (Documentary with | VG |
| | B | 2 | 04/04/02 | small contribution from LP.) | VG |
| 140* | A/B | | 11/12/71 | SM: The Holly and the Ivy | OK |
| 141* | A | 1 | 12/03/97 | LP: Envious Casca Part 1 | Good |
| | B | 2 | 19/03/97 | LP: Envious Casca Part 2 | Good |
| 142* | A | 3 | 26/03/97 | LP: Envious Casca Part 3 | Good |
| | B | 4 | 02/04/97 | LP: Envious Casca Part 4 | Good |
| 143* | A/B | | 27/02/63 | LP: A Flat Near the Station | OK |
| 144* | A/B | | 1940s | The Golden Ass. JP may be one of the | |
| | | | | uncredited actors in this BBC play | OK |
| 145* | A/B | | 20-22/8/82 | SM reads Mrs Zant & the Ghost | OK (Book at Bedtime 3x14min) |
| 146* | A/B | | 11/04/64 | SM: The Late Edwina Black | OK (but a few mins on B are mediocre) |
| 147* | A/B | | 16/03/96 | JP presents "A Brief History of Time" | Good |
| | | | | | |
| | | | | | |
| | | | | | |

With Ronnie Barker
in a relaxed moment
during *The Navy Lark*
(BBC Copyright
Photograph)



Navy Lark Appreciation Society Library List - October 2002

| | | | | | |
|--|-----|------|----------|-------------------------------|---|
| | | | | | |
| THE EMBASSY LARK (Derek Francis & Frank Thornton) | | | | | |
| EL01 | A | 1-01 | 15/03/66 | The New Ambassador | Clear voices but intrusive background buzz & whistle |
| | B | 1-02 | 22/03/66 | The Overseas Economy | OK |
| EL02 | A | 1-03 | 29/03/66 | Security | OK |
| | B | 1-04 | 05/04/66 | The Princess | OK |
| EL03 | A | 1-05 | 12/04/66 | National Grumpshnog Week | OK |
| | B | 1-06 | 19/04/66 | A Trip to London | OK |
| EL04 | A | 1-07 | 26/04/66 | The Spy | OK |
| | B | 1-08 | 03/05/66 | The Travian Jails | OK |
| EL05 | A | 1-09 | 10/05/66 | The Travian State Casino | OK |
| | B | 1-10 | 17/05/66 | The Hydro Electric Scheme | OK |
| EL06 | A | 1-11 | 24/05/66 | The Party | OK |
| | B | 1-12 | 31/05/66 | Mr Pettigrew's Promotion | OK |
| EL07 | A | 1-13 | 07/06/66 | The Turkish Ambassador | OK |
| | B | 2-01 | 17/01/67 | The Grand Order | OK |
| EL08 | A | 2-02 | 24/01/67 | The Wine Festival | OK |
| | B | 2-03 | 31/01/67 | Economic Problems | OK |
| EL09 | A | 2-04 | 07/02/67 | The Birthday Surprise | OK |
| | B | 2-05 | 14/02/67 | A Parking Problem | OK apart from frequent short breaks in 1st few minutes. |
| EL10 | A | 2-06 | 21/02/67 | Tania Nostrova | OK |
| | B | 2-07 | 28/02/67 | The Oil Rig | OK |
| EL11 | A | 2-08 | 07/03/67 | The Launching | Good |
| | B | 2-09 | 14/03/67 | The Missing Document | Good |
| EL12 | A | 2-10 | 21/03/67 | Students' Exchange | OK |
| | B | 2-11 | 28/03/67 | The French Ambassador | OK |
| EL13 | A | 2-12 | 04/04/67 | Power Cuts | OK |
| | B | 2-13 | 11/04/67 | The Comprehensive School | OK apart from break at beginning |
| EL14 | A | 2-14 | 18/04/67 | The Weekend | Good |
| | B | 3-01 | 05/03/68 | The King's Hostess | Good, but some volume dips near start |
| EL15 | A | 3-02 | 12/03/68 | A Question of Convenience | Good |
| | B | 3-03 | 19/03/68 | Sir Jeremy Goes on Holiday | Good |
| EL16 | A | 3-04 | 26/03/68 | Up the Pole | Good, but some minor backg'd crackles |
| | B | 3-05 | 02/04/68 | The Leak | Good |
| EL17 | A | 3-06 | 09/04/68 | The China Figures | Clear but backg'd buzz. |
| | B | 3-07 | 16/04/68 | Sub Lt Phillips Drops In | Good |
| EL18 | A | 3-08 | 23/04/68 | The GNIT Regalia | Good |
| | B | 3-09 | 30/04/68 | The Picnic | Good |
| EL19 | A | 3-10 | 07/05/68 | The Embassy Party | OK |
| | B | 3-11 | 14/05/68 | Mr Pettigrew's Life Story | Good |
| EL20 | A | 3-12 | 21/05/68 | The Temporary British Embassy | OK but several moderate volume dips |
| | B | 3-13 | 28/05/68 | An Every Day Story | Some crackles and many quick speed changes |
| EL21 | A | 3-14 | 04/06/68 | The Day Off | OK |
| | B | 3-15 | 11/06/68 | The Freeze | Good |
| | | | | | |
| | | | | | |
| THE BIG BUSINESS LARK (Jimmy Edwards & Frank Thornton) | | | | | |
| BB01 | A | 1 | 06/07/69 | Leading You Through | Good |
| | B | 2 | 13/07/69 | Cruising on the River | Good |
| BB02 | A | 3 | 20/07/69 | Taking you Through | Good |
| | B | 4 | 27/07/69 | Disposing of a Relative | Good |
| BB03 | A | 5 | 03/08/69 | Playing Ducks | Good |
| | B | 6 | 10/08/69 | Taking Orders | Good |
| BB04 | A | 7 | 17/08/69 | Strike Breaking | Good |
| | B | 8 | 24/08/69 | Dining Out | Good |
| BB05 | A | 9 | 31/08/69 | Intitiating you Through | Good |
| | B | 10 | 07/09/69 | Searching for Liberty | Good |
| BB06 | A | 11 | 14/09/69 | Contracting Out | Good |
| | A/B | 12 | 21/09/69 | Destructing | Good |
| | B | 13 | 28/09/69 | Advertising | Good |

The Troubridge Legacy

We are indebted to **Capt. Christopher Page** at the Ministry of Defence, Naval Historical Branch, Great Scotland Yard for his support and advice over the past few years. He has been able to dig out some fascinating material which might have gone unnoticed by us. We are indeed indebted for various cuttings and images associated with Troubridge. Those of with you internet access might wish to look at David Axford's site www.davidaxford.free-online.co.uk/troudet.htm. David served on board Troubridge, and his informative site details the final years of the ship. (We used extracts of the site in an earlier issue of Navy Days).

Regrettably, at the time of writing we appear not to have very much evidence of Pertwee's alleged naval lineage although the family does appear to be remarkably well connected with all pivotal positions of power in the Defence Ministry and beyond. The Who's Who entry reproduced here makes no connection with our favourite CPO of Troutbridge. We must assume that our Pertwee has been disowned by the successful and notable half of the family

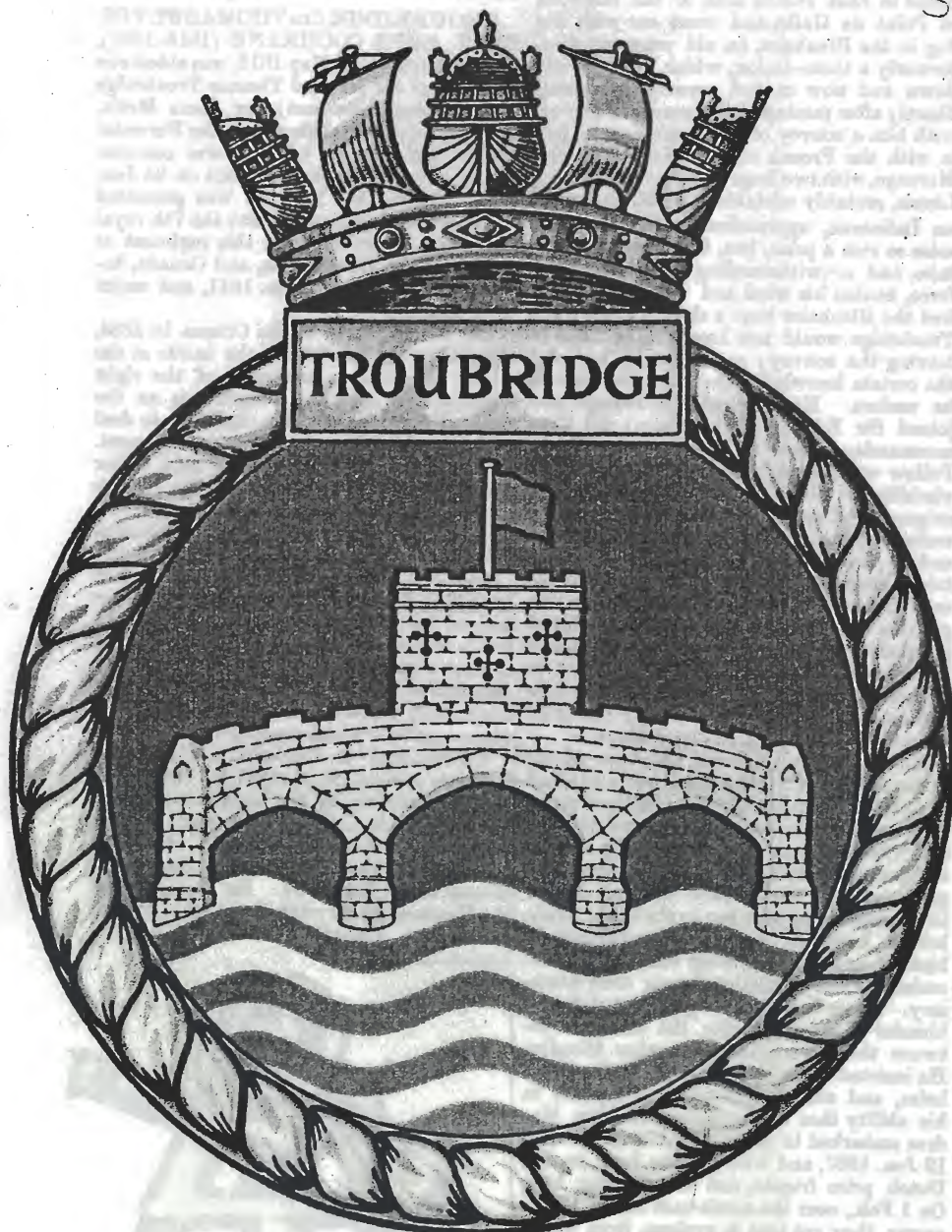
PERTWEE, Capt Herbert Guy, CBE 1949; DSO 1919; RN Retired; *b* 28 July 1893; *s* of H. A. Pertwee, Great Yarmouth; *m* 1921, Carmen (*d* 1959), 2nd *d* of late T. Waddon-Martyn, Stoke, Devonport; two *s* and *d*, *Educ*: Gresham's Sch., Holt, joined Royal Navy, 1911 Falkland Islands action in HMS Carnarvon, 1914: joined staff of Commodore Tyrwhitt in HMS Arethusa, 1915 subsequent flagships of the Harwich Force for 3 years (clasps); secretary to Commodore, Persian Gulf and Mesopotamia Division, and later the Caspian Naval Force, 1918-19 (clasps, DSO, Russian Order of St. Anne 3rd Class, Russian Order of Stanislaus, 2nd Class, with swords); naval Secretary of Naval and Military Commission to Persia, 1920-21 (Naval GS and clasp); Staff C-in-C, The Nore, 1921-24 Naval Staff, Admiralty, 1924-26; secretary to Rear-Admiral, First Battle Squadron, 1926-27; Staffs of C-in-C, Portsmouth, Atlantic Fleet, and Mediterranean Fleet, 1928-31 secretary to Vice-Admiral, Commanding Battle Cruiser Squadron, 1932-34, to Deputy Chief of Naval Staff, 1935-38, and to C-in-C, Portsmouth, 1939-42; Staff Supply Officer, West Africa, 1943-44; ADC to the King, 1948 retired list, 1949. Chief Supplies Officer to the groundnuts scheme 1949-51: Comdt, Government Hostel, Dar es Saalam, and HonADC to the Governor, 1951-54; Divisional Comdt, Devon Special Constabulary, 1956-68. *Recreations* gardening, local government,

Who's Who

57

1183

Troubridge



Submitted

Passed as
SEALED PATTERN

A.A.H.

for the Board

TROUBRIDGE, Sir THOMAS (1758 P-1807), rear-admiral; born in London about 1758, was son of Richard Troubridge. He was admitted on the foundation of St. Paul's school, London, on 22 Feb. 1768, 'aged 10' (GARDINER, *Register of St. Paul's School*, p. 189). It is doubtfully said (*Naval Chronicle*, xxiii. 1) that he made, as a boy, a voyage to the West Indies in a merchant ship. All that is certainly known is that he entered the navy on board the Seahorse frigate on 8 Oct. 1773, in the rating of 'able seaman,' and was then described as born in London, aged 18. He was three years younger, and the rating may have been nominal. Nelson, who joined the Seahorse a few days later, and was certainly born in 1758, was also entered as aged 18. In the Seahorse Troubridge went out to the East Indies. On 21 March 1774 he was rated midshipman; on 25 July 1776 he was rated master's mate, and on 13 May 1780 he was moved, as a midshipman, into the Superb, flagship of Sir Edward Hughes [q.v.], by whom, on 1 Jan. 1781, he was promoted to be lieutenant of the Chaser, a small vessel which he had bought for the navy, and now newly commissioned. From the Chaser he was moved, two months later, 3 March 1781, to his old ship, the Seahorse, and in her was present in the battle off Sadras on 17 Feb., and in that off Trincomalee on 12 April 1782. On the 18th he was moved as junior lieutenant to the Superb, and in her was present in Hughes's third and fourth actions. By degrees he was moved upwards, till on 10 Oct. he became first lieutenant of the Superb, and on the 11th was promoted to the command of the Lizard sloop. On 1 Jan. 1788 he was posted to the Active frigate, and in her was present in Hughes's fifth action off Cuddalore. He was afterwards moved into the Defence, and later on into the Sultan, as flag-captain to Hughes, with whom he came home in 1785.

In 1790 he went out again to the East Indies in the Thames frigate, and on his return to England was appointed to the Castor frigate of 32 guns, which, in May 1794, had the ill luck to fall in with a division of the Brest fleet and be captured. Troubridge, as a prisoner, was moved into the French 80-gun ship Sanspareil, and in her was bodily present in the battle of 1 June. The Sanspareil was captured, and Troubridge, on his return in her to England, was appointed to the 74-gun ship Culloden, in which early in 1795 he went out to the Mediterranean, and was present in the unsatisfactory action off the Hyères on 13 July. In the Culloden he continued in the Mediterranean under the command of Sir John Jervis (after-

wards Earl of St. Vincent) [q. v.], and led the line in the battle of Cape St. Vincent, 14 Feb. 1797, when his gallant bearing and determined conduct called forth an expression of warm approval from the admiral.

In July the Culloden, with a few other ships, was detached under the orders of Nelson for an attack on Santa Cruz. While yet some distance from the town a thousand men, detailed for the landing party, were put on board the frigates, and sent in under the immediate command of Troubridge, in the hope of surprising the fort above the town during the night. The approach of the frigates was delayed by foul wind and tide, and day dawned before they got within a mile of the landing-place. As surprise was now out of the question, Troubridge rejoined the squadron, which had closely followed the frigates, and told Nelson that he thought that by seizing the heights above the fort it could be compelled to surrender. Nelson assented, and at nine o'clock the men were landed. The enemy, however, had occupied the heights in force, and the attempt was unsuccessful. At nightfall Troubridge re-embarked the men, and the next day Nelson recalled them to their own ships. In describing this affair Captain Mahan has contrasted Troubridge's 'failure to act at once upon his own judgment' with Nelson's independent 'action at St. Vincent and on many other occasions' (*Life of Nelson*, i. 801), but has apparently overlooked the fact that the details of the landing had been agreed on in private conversation with his admiral, and that Troubridge had thus less discretionary power than an officer could have when no details had been settled. When this plan of attack was given up, it was resolved to attempt landing at the mole by night; but this met with very partial success. Several of the boats missed the mole, or were broken up in the surf, and at daylight Troubridge, who was left on shore in command [see NELSON, HORATIO, VISCOUNT], found himself in presence of a numerically overwhelming force of men and guns. It is very probable that the men were for the most part a very raw militia, and that the guns had no competent gunners, so that when Troubridge sent Captain (afterwards Sir Samuel) Hood to offer a cessation of hostilities, on the condition of being permitted to embark his men without hindrance, the governor of the town readily and indeed cheerfully agreed to the terms.

In the following year the Culloden was again one of the squadron detached to serve under Nelson in the Mediterranean, and took part in the search for the French fleet which preceded and led up to the battle of the Nile. On the evening of 1 Aug., when the squadron, on approaching the French, was drawing into line of battle, and Troubridge, who had been some distance astern, was pressing on to get into station, the Culloden struck heavily on the shoal which runs out from Aboukir Island, and there remained. All Troubridge's efforts to get her afloat seemed in vain, and he had the pain of seeing the battle without being able to take part in it. The next day the ship was got off, but in a sinking state. She was making seven feet of water in an hour, and her rudder had been torn off. Troubridge, however, was a man of energy and resource, and managed to patch her up sufficiently to enable her to go to Naples, where she was refitted. In accordance with Nelson's very strong wish, Troubridge was given the gold medal for the battle, and the first lieutenant of the Culloden was promoted after a short delay. At Naples and off Malta Troubridge's services were closely mixed up with those of Nelson. In the end of 1798 he was sent to command the small squadron on the coast of Egypt, but rejoined Nelson in March 1799, when he was again detached to take possession of Ischia,

Procida, and Capri, and to maintain the blockade of the Bay of Naples. In June he was landed at Naples for the siege of St. Elmo, which he reduced, as he afterwards did Capua and Gaeta, and Civita Vecchia, securing the evacuation of the Roman territory by the French. In recognition of these services he received the order of St. Ferdinand and Merit from the king of the Two Sicilies, and was created a baronet on 30 Nov. 1799. He was then sent as senior officer off Malta, and, though occasionally visited by Keith or by Nelson, had virtually the command of the blockade till May 1800, when the Culloden was ordered home.

Troubridge was then for a few months captain of the Channel fleet off Brest, under Lord St. Vincent, with whom, in March 1801, he became a lord of the admiralty, and with whom he retired from the admiralty in May 1804. On 23 April 1804 he had been promoted to the rank of rear-admiral. In April 1805 he was appointed to the chief command in East Indian seas, to the eastward of Point de Galle, and went out with his flag in the *Blenheim*, an old worn-out ship, formerly a three-decker, which had been cut down and now carried seventy-four guns. Shortly after passing Madagascar, and having with him a convoy of ten Indiamen, he fell in with the French admiral, Linois, in the *Marengo*, with two large frigates in company. Linois, probably mistaking the *Blenheim* for an Indiaman, approached, with a view to seize so rich a prize, but, finding out his mistake, and notwithstanding the disparity of force, hauled his wind and made off. Even had the *Blenheim* been a ship to chase with, Troubridge would not have felt justified in leaving the convoy; as it was, he had also the certain knowledge that the chase would be useless. He pursued his voyage and joined Sir Edward Pellew [q. v.], till then commander-in-chief in East India and China. Pellew was strongly convinced of the inadvisability of dividing the station, when the exigencies of war might make prompt action under one commander essential to success; and as Troubridge, properly enough, maintained that they had no power, by any agreement between themselves, to alter the disposition of the admiralty, Pellew referred the matter to them, with a full statement of his reasons. The result was an order to Pellew to resume command of the whole station, and to Troubridge to take the chief command at the Cape of Good Hope.

Meantime the *Blenheim* had been ashore in the Straits of Malacca, and had sustained so much damage that in the opinion of many of her officers she was no longer seaworthy; and when, after much difficulty, she arrived at Madras to refit, her captain, Bissell, represented that there would be great danger in attempting to take her to the Cape. Troubridge, however, had great confidence in himself, and was probably unwilling to remain on Pellew's station longer than necessary. There had been no quarrel, but by the blunder of the admiralty the relations between them were not altogether friendly. He insisted on sailing at once in the *Blenheim*, and such confidence was reposed in his ability that many passengers from Madras embarked in her. She left Madras on 12 Jan. 1807, and with her the *Java*, an old Dutch prize frigate, and the *Harrier* brig. On 1 Feb., near the south-east end of Madagascar, they got into a cyclone, from which the *Harrier* alone emerged. When last seen by her, both the *Blenheim* and *Java* had hoisted signals of distress; but the *Harrier* herself was in great danger and could do nothing. She lost sight of them in a violent squall, and there can be no doubt that they both foundered. When the news reached the East Indies, Pellew sent Troubridge's son, then in command of the *Greyhound*, to make inquiries as to the fate of the ships.

The French governor of Mauritius gave him every assistance in his power, and sent an account of pieces of wreck which had been cast ashore in different places; but nothing could be identified as belonging to either of the missing ships, nothing that could give any positive information as to their fate.

Troubridge married, about 1786, Mrs. Frances Richardson, and left issue a daughter, besides one son, Edward Thomas Troubridge, the heir to the baronetcy, who is separately noticed.

An anonymous portrait of Troubridge belonged in 1868 to Captain F. P. Egerton, R.N.

[*Ralf's Nav. Biogr.* iv. 397; official letters, pay-books, and logs in the Public Record Office; Nicolas's Letters and Despatches of Viscount Nelson, passim; Clarke and McArthur's *Life of Nelson*; James's *Naval History*. Troubridge's correspondence with Nelson (1797-1800) has been recently acquired by the British Museum (Addit. MSS. 34902, 34906-17).] J. K. L.

TROUBRIDGE, SIR THOMAS ST. VINCENT HOPE COCHRANE (1815-1887), colonel, born on 25 May 1815, was eldest son of Admiral Sir Edward Thomas Troubridge [q. v.] (second baronet), by Anna Maria, daughter of Admiral Sir Alexander Forrester Inglis Cochrane [q. v.]. He was commissioned as ensign in the 73rd foot on 24 Jan. 1834. On 30 Dec. 1836 he was promoted lieutenant and exchanged into the 7th royal fusiliers. He served with this regiment at Gibraltar, the West Indies, and Canada, becoming captain on 14 Dec. 1841, and major on 9 Aug. 1850.

He went with it to the Crimea in 1854, and was in the forefront of the battle at the Alma. He was in command of the right wing of the regiment, which was on the right of the light division, and had to deal with the left wing of the Kazan regiment. On 5 Nov. (Inkerman) he was field officer of the day, and was posted with the reserve of the light division in the Lancaster battery. This battery was enfiladed by Russian guns to the east of the Careenage ravine, and Troubridge lost his right leg and left foot by a shot from one of these guns. He remained in the battery, however, till the battle was over, with his limbs propped up against a gun-carriage. Lord Raglan, in his despatch of 11 Nov., said of him that, though desperately wounded, he behaved with the utmost gallantry and composure.

He returned to England in May 1855, and was present (in a chair) at the distribution of medals by the queen on 18 May. He was made O.B., aide-de-camp to the queen, and brevet colonel from that day, having already been made brevet lieutenant-colonel on 12 Dec. 1854. He also received the Crimean medal with clasps, the Turkish medal, the Medjidie (4th class), and the Legion of Honour.



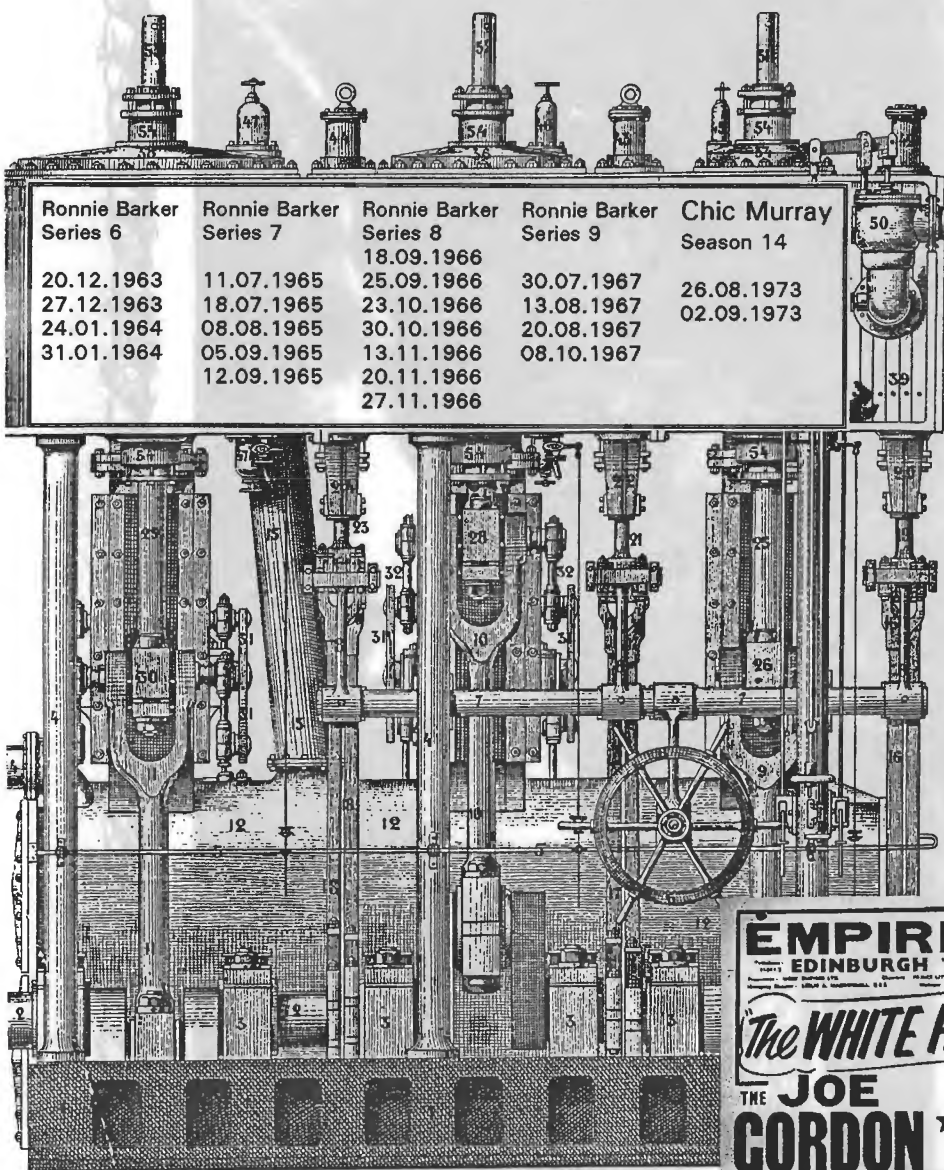
455 TRAUT BEVDE

Engineer Queeg

Most of us have eclectic memories made up of random images, words and experiences which appear not to have many connecting threads or purposes for remembering the recollection. Lt. Queeg (Engineer) made just such an impression with a sizeable portion of the listening audience in *The Navy Lark*. The creation of this persona by Ronnie Barker was a master stroke of characterisation.



Chic Murray



| Ronnie Barker Series 6 | Ronnie Barker Series 7 | Ronnie Barker Series 8 | Ronnie Barker Series 9 | Chic Murray Season 14 |
|---------------------------|---------------------------|---------------------------|---------------------------|--------------------------|
| 20.12.1963 | 11.07.1965 | 18.09.1966 | 30.07.1967 | 26.08.1973 |
| 27.12.1963 | 18.07.1965 | 25.09.1966 | 13.08.1967 | 02.09.1973 |
| 24.01.1964 | 08.08.1965 | 23.10.1966 | 20.08.1967 | |
| 31.01.1964 | 05.09.1965 | 30.10.1966 | 08.10.1967 | |
| | 12.09.1965 | 13.11.1966 | | |
| | | 20.11.1966 | | |
| | | 27.11.1966 | | |

Lt. Queeg's all too brief and infrequent appearances spectacularly punctuated the shows with a pointedly incompetent officer promoted well beyond his ability, totally dependent on someone years his junior and totally unsuited for naval life. Queeg's assistant patently knew more about engines and how to operate them than his senior officer but lacked sea-legs.

For this particular voice Ronnie Barker adopted a Caledonian accent. Speech was delivered in short guttural declarations with all the desire to please but painful awareness of his personal incompetence to achieve any required operation. Queeg first appeared in series 6 show 13 "Germany's Troutbridge" and Ronnie Barker's last performance as the incompetent officer was on 8 October

resurrected twice more in season 14 and was ultimately played by Chic Murray. Prior to this

performance by Chic, many listeners actually believed that the part of Lt. Queeg was being played by Chic Murray. The belief continued despite Radio Times listings to the contrary. It is interesting to note that many Chic Murray aficionados now believe he NEVER appeared in *The Navy Lark*! For those of you with a liking for Queeg and his delicate 'grease monkey' you can select from the shows listed here and reprise those memorable encounters.

EMPIRE EDINBURGH MON, NOV. 28th - 3 WEEKS EVENINGS AT 7.30 WEDS. 1 SATS. 2 PERIS. 5.15 & 8 p.m.

The WHITE HEATHER Group Presents

THE JOE GORDON ★ CHIC MURRAY

ROBERT WILSON (THE TAILOR AND THE WHISKY)

ISOBEL JAMIESON (THE WHITE HEATHER GIRLS)

JIMMY SHAND (THE WHITE HEATHER GIRLS)

DESMOND CARROLL ★ JEANNIE MARSH

TERRY O'DUFFY ★ SYDNEY DEVINE ★ GORDON MACKENZIE

BILLY CROTCHER





The Officers of HMS Troutbridge are gathered in the Ward room when Commander Bell walks in.....

Nice to see some friendly faces at last, you are friendly I take it?

Didn't expect to see you all in here, thought you would all be in the Ward room, this is the Ward room isn't it? I have been walking around Troutbridge for hours, this is Troutbridge isn't it?

Yes Sir, and you are Commander Bell Sir, and you are the Captain Sir.

Am I really, well I never, you live and learn don't you. My what a mess, you are fed up already aren't you? Captain Povey just rang me up says he has this nephew wants to try out the navy. You know the routine, quick spin round the harbour, then stand by for court martial for letting the fool fall in! See you have done it before. Did it meself many years ago, mind you I was in command of a fast patrol boat in those days.

Out of the Harbour at 45 knots and the throttle lever stuck, 3 tight turns round the lighthouse, well a bit too tight actually, when we left the light stood still and the house span round, then off we went again, smack bang into a fishing fleet.

Have you ever seen a 20lb cod airborne?

Most impressive sight, they always look so surprised! Well the one that met me head-on did anyway: for an hour afterwards the fishermen were catching their fish with butterfly nets and a shotgun. Would have stopped to help, but by this time we were heading towards this dredger. Did you know they shift 20 tons of mud an hour? Found that out when we screamed past and broke one of their driving chains and set all the buckets full speed in reverse. My did that mud fly. 2 farmers in Hampshire ended up with 4 acre fields they never know they'd got.

Course the Captain will never live it down. Ever since then he has been called "Who Flung Mud".

Certainly sounds like your passenger had an eventful trip Sir?

No, actually he didn't, he wasn't on board. Never had been. I'd gone off on the wrong ship!!!

Let's Have your Favourite Moments!



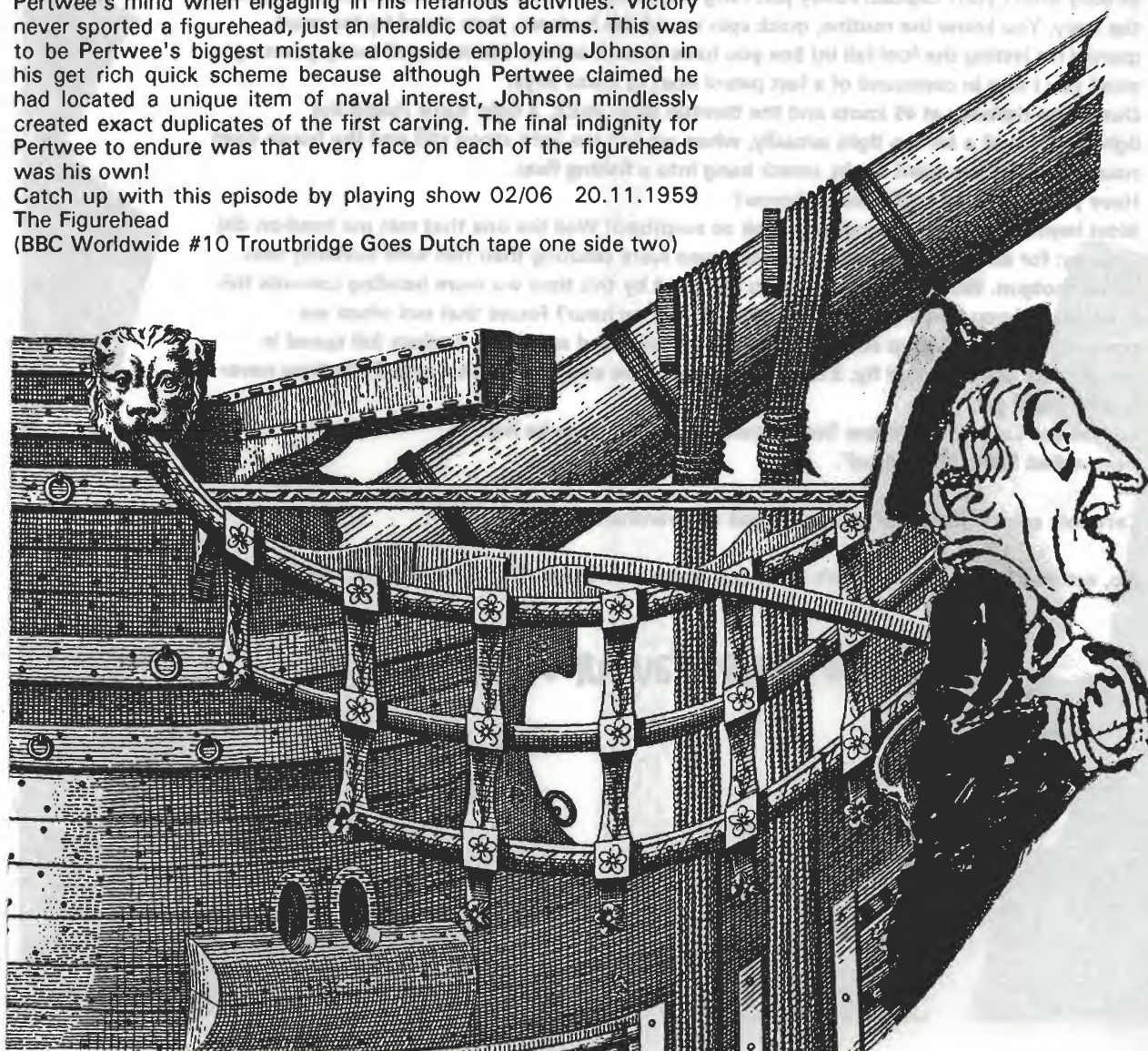
The Figurehead

One of the joys of visiting maritime heritage sites is seeing the various embellishments ships have been adorned with through the ages. The application of ornamentation to a vessel did not necessarily make it more functional, but it gave a sense of identity and ownership to those serving on it. As with any volume produced item, the person using it likes the feeling of uniqueness afforded by embellishment and the ship's figurehead certainly presented an opportunity for sailors to identify readily with their craft. The recycling of outdated vessels has long proved to be a profitable pastime. The interest in maritime curios stretches back centuries. It is not surprising that old salts would manufacture items to meet consumer needs, be it ships in bottles, ivory carvings etc. It was not unexpected therefore to hear that when new contracts in the dockyard at Portsmouth were being tackled on a hull the ships' carpenters, engineers et al would come across something which might otherwise be thrown away but could be made available - at a price. CPO Pertwee was ever aware of market forces and due to the public demand for maritime memorabilia, he decided to manufacture the most prized of all decorative items - ship's figureheads; what better man-of-war than HMS Victory. Loyal listeners will appreciate that it wasn't Pertwee's wont to get blisters or tackle manual labour, especially if (Un)able Seaman Johnson was available to do his bidding. Despite all the usual protestations and moans, Johnson was given his orders to carve seven figureheads for Pertwee to sell to willing punters. Pertwee was not the sort of 'hands on' boss you might expect. He had too many irons-in-the-fire to spend any time actually monitoring progress in close detail. A periodic review of Johnson's efforts with the usual demand to be quicker was his sole contribution to the creation of these artefacts. Historical accuracy was not something that weighed too heavily on Pertwee's mind when engaging in his nefarious activities. Victory never sported a figurehead, just an heraldic coat of arms. This was to be Pertwee's biggest mistake alongside employing Johnson in his get rich quick scheme because although Pertwee claimed he had located a unique item of naval interest, Johnson mindlessly created exact duplicates of the first carving. The final indignity for Pertwee to endure was that every face on each of the figureheads was his own!

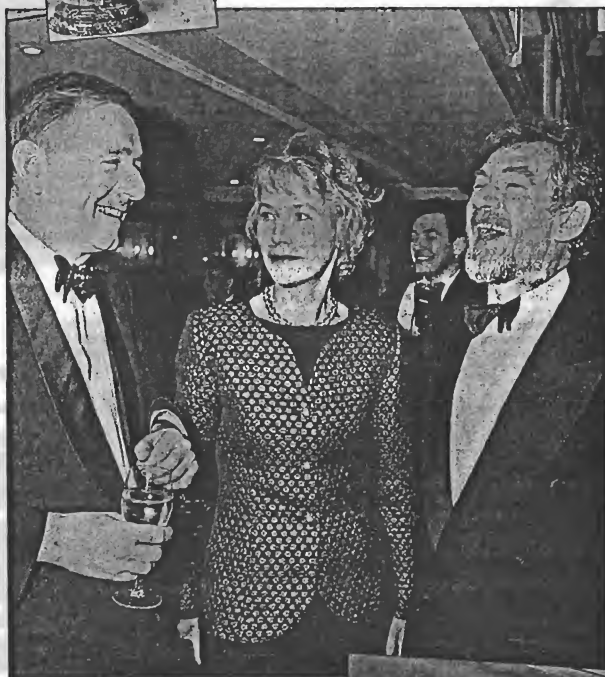
Catch up with this episode by playing show 02/06 20.11.1959
The Figurehead
(BBC Worldwide #10 Troutbridge Goes Dutch tape one side two)



In search of a figure-head. A helpful civilian is inveigled into an act of piracy by Ronnie Barker and Jon Pertwee



The toast of a



Politics and performance: Sir Ian McKellen with Virginia and Peter Bottomley (above) at last night's awards ceremony
Best Actress: Kate Winslet (below), honoured for her roles in *Sense and Sensibility* and *Jude*
Best Actor: Liam Neeson (right), star of *Michael Collins*, with Natasha Richardson



by ROBIN
STRINGER

Arts Correspondent

SIR IAN MCKELLEN took the honours at last night's Evening Standard British Film Awards when his neo-Fascist version of Shakespeare's Richard III, in which he takes the title role, was judged Best Film.

He collected the award at the Savoy before an audience packed with stars of the stature of Al Pacino, Ralph Fiennes and Liam Neeson.

Other leading figures ranged from Sir Tim Rice and British film commissioner Sir Sydney Samuelson to Heritage Secretary Virginia Bottomley.

The victory for Richard III was all the more remarkable given the exceptionally high standard of competition from such films as *Secrets and Lies*, *Sense and Sensibility* and *Trainspotting*.

Indeed, the competition was so hot that Mike Leigh's much-admired *Secrets and Lies* emerged with not a single award, not even for its Oscar-tipped leading actress Brenda Blethyn. However, 1996 was an exceptional year in many ways.

Some 120 British films were produced and more than 50 released, posing real problems for the judging panel under the chairmanship of Evening Standard editor Max Hastings.

They plumped for the big man, Liam Neeson, as Best Actor for Michael Collins despite the contending claims of Sir Ian as Richard III. Sir Anthony Hopkins as Picasso, Ewan McGregor in *Trainspotting* and Timothy Spall in *Secrets and Lies*.

As Best Actress, they preferred the relative newcomer, 21-year-old Kate Winslet, for her contrasting performances in *Sense and Sensibility* and *Jude* to the more established talents of Vanessa Redgrave in *A Month By The Lake* or Helena Bonham Carter in *Twelfth Night*.

They gave the actual Most Promising Newcomer award to Emily Watson, 28, for her heart-rending portrayal of a simple Scottish girl in that emotional roller-coaster of a film, *Breaking the Waves*.

In tribute to an actor who has given enormous pleasure to the cinema-going public for the past 60 years, they gave the Special Award to Leslie Phillips, who is currently demonstrating his versatility and resilience as Falstaff with the Royal Shakespeare Company.

As guests arrived at the Savoy, they were welcomed personally by Lord Rothermere's son, the Hon Jonathan Harmsworth, managing director of Courier Newspapers and director of Daily Mail and General Trust plc, publisher of the Evening Standard.

They then heard Max Hastings pay tribute to the triumphs already achieved by this year's crop of British films and look forward to the promise of more success at next month's Oscars.

"Few people have ever doubted the artistic ability whose quality we see so glitteringly represented around us tonight," he said.

"But the problem has always been, and remains, to see that our film industry reaps the financial rewards for its artistic achievements. Cinema-going in this country has

Sir Ian takes the crown at our dazzling awards evening



Crowning glory: Richard III star Sir Ian McKellen accepts the Best Film award for his version of the Shakespeare

more than doubled in a decade, but the rewards for making films here are so partly because we still seem to lack the to market movies anything like as well make them."

MR Hastings was by no means convinced that "a continued cry for government funding" was the right way for nor that pouring Lottery money into film was the right way to see that the films got made by the best people.

"The real challenge," he said, "is to persuade the City of London, and serious commercial backers, that a movie deserves made."

The award ceremony itself, which shown live on Channel 4 and is being again tonight at 8.05pm on Channel 1 hosted by Jane Asher who reminded audience that the Standard awards we only awards dedicated to British film.

First to the platform to collect the

vintage year

ROLL OF HONOUR

BEST FILM:
Richard III

BEST ACTOR:
Liam Neeson for
Michael Collins

BEST ACTRESS:
Kate Winslet for Sense
And Sensibility and Jude

BEST SCREENPLAY:
Emma Thompson for
Sense And Sensibility
and John Hodge for
Trainspotting
(joint award)

**THE PETER SELLERS
AWARD FOR COMEDY:**
Mark Herman for
Brassed Off

**BEST TECHNICAL
ACHIEVEMENT:**
Tony Burrough for
Richard III

**MOST PROMISING
NEWCOMER:**
Emily Watson for
Breaking The Waves

SPECIAL AWARD:
Leslie Phillips



"Honoured and amazed": Leslie Phillips (above) accepts the Special Award for his life-long contribution to British cinema. Screen hero: Al Pacino (below) who presented the Best Film award to Sir Ian McKellen for Richard III, with girlfriend Lyndall Hobbs. Presenting role: Ralph Fiennes with Francesca Annis (right)



Sellers Award for Comedy from Ruby Wax was Mark Herman, writer and director of Brassed Off, a political comedy which celebrates the triumph of a miners' brass band in the teeth of pit closures.

More than happy with its reception — £3.6 million in British receipts so far — Herman was not so sure about the appropriateness of its Brazilian title which he said translates as Exploding Balls.

Then came the award for Best Technical Achievement, presented by Natasha Richardson to Tony Burrough as production designer on Richard III, the first of two awards for the film.

For Best Screenplay, the judges were unable to distinguish between John Hodge for Trainspotting and Emma Thompson who already has an Oscar for her screenplay for Sense and Sensibility — so they gave the award to both.

Perhaps the highest accolade of the evening was delivered by Jonathan Pryce,

star of Evita, for "the most compelling and most truthful performance I have even seen on film".

It was reserved for Emily Watson to whom he handed the Most Promising Newcomer Award for her performance in Breaking the Waves.

IT FELL to Patricia Hodge to sing the praises of Liam Neeson who took the Best Actor award for Michael Collins. His grace and presence, she said, had reminded the judges of the great stars of the past like Gary Cooper and Jimmy Stewart.

Permitting himself a single yelp of delight at his success, Neeson reverted to his habitual soft-spoken style to acknowledge "the passionate commitment of director Neil Jordan without which the film could not have been made" and "the fairness and

tremendous support shown by the British public and the British Press".

He was followed to the platform by another British actor on the crest of success, Ralph Fiennes, star of The English Patient which is being tipped for an Oscar.

Fiennes found himself called upon to praise another actress, Kate Winslet, for her "extraordinary vitality, spontaneity and joy" in Sense and Sensibility and for "the rare inner gravity of her performance" in Jude. Those two performances won her Best Actress award.

Then came Sir Ian's turn to accept the award for Best Film from Hollywood star Al Pacino, whose own homage to Shakespeare and Richard III has just hit the screens in the shape of his latest film, Looking for Richard. Sir Ian was quick to pay tribute to "two

other Richards — to Sir Richard Eyre, who directed the production at the National Theatre on which we based the screenplay — and to Richard Loncraine, who fashioned it into a piece of cinema."

The Special Award, which recognises a life-long contribution to British cinema, was presented by Lady Olivier to Leslie Phillips, "one of our best-loved actors".

PHILLIPS, now 72, whose range has covered everything from the Carry On and Doctor series to films like Empire of the Sun, pronounced himself "honoured and amazed". He made his first film as a child actor in 1937 but it was "the magical people" he had encountered en route who mattered most and he named three of them, Denholm Elliott, Bill Travers and Kay Kendall.

How the judges came to their verdicts:
Page 24

Pictures: KEN TOWNER & DAVE BENETT

PRESENT LAUGHTER

Leslie Phillips is the suavely comic lecher of British film who wants to play King Lear, hates moths and was nearly killed by a giant pie. He talks to Nigel Farndale about cannabis, slippers and his latest film

There's something poetic about the sight of an old man chasing moths around a room cluttered with antique bronzes, glassware and sepia-coloured photographs. The man is Leslie Phillips, the room is on the ground floor of his Victorian house in Maida Vale, north London, the moths are... well, they're just moths. Phillips claps his freckled hands together and opens them slowly to inspect. 'Missed,' he says gloomily. 'This one's a sod. I do hate moths.'

Even so, I can't help feeling that the moths belong here among the rickety chairs, sooty paintings, and musty books stacked crookedly on shelves. They blend with the room's faded brown-and-cream colour scheme, rather like the 76-year-old actor himself, in fact. It is often noted how pets come to resemble their owners; Leslie Phillips, with dust motes swirling around him, has come to resemble this room. He's at one with it. In harmony. The cord shirt he wears is dark green, his hair is mousey, his smooth cheeks pink. But in the watery, mid-afternoon light, he looks quite frail and his hands shake a little, perhaps because he is just recovering from what he describes as 'a week on the lav. Nasty tummy bug I picked up while doing a speech for the WI in Scarborough.'

The illness hasn't affected that refined, warm English beer voice of his. It's still unhurried, oaky and soothing. And it still makes his every utterance sound vaguely sarcastic. 'It's terribly distinctive,' he says. 'My voice is recognised as clearly as my face. When I phone, say, the electricity company, they always recognise my voice before I've said my name.' He gets requests to record himself saying, 'Hel-low,' in that silky, suggestive way he has, for answering-machines. 'For some reason it brings a smile to people's faces,' he says. The voice does make it difficult to gauge when he is being serious. Take, for instance, the business of his obituary. He has, he tells me, been brooding on it a lot lately. Why? 'A giant pie fell on my head a few weeks ago and it got me thinking. I mean, imagine the headlines. What an undignified way to go.' Did he say *pie*? 'Oh, it was a prop for a television programme. Left me with a stiff neck, but I didn't make a fuss, much to the relief of the producers who clearly thought I was going to sue.'

What really bothers him is that, though he has made more than 100 films, the obituaries are bound to concentrate on the *Carry Ons*, those and the *Doctors*. And he only made three of each. He loathes talking about them; finds the way people associate him with them tedious; indeed, in the three hours I'm with him, the closest he gets to mentioning the *Carry On* team is when he refers to 'the group I was with'. Frustrated at being typecast as the suave, Brylcreemed Lothario who arched his eyebrow and purred the words 'ding-dong!' whenever he saw a pretty nurse, Phillips took the decision at the beginning of the Eighties to accept no more broad comedy roles. 'My friends, my agent, my bank manager all thought I was mad, because I was at the top of the tree in comedy, but I knew I wasn't. There was an unnerving lull for a while, then I was offered a straight part in Peter Nichols's *Passion Play*. That's the role I'm most proud of playing. It changed everything for me. I wish the obituaries would lead on that.' He stares out of the window. 'But I don't suppose they will.'

After *Passion Play*, Phillips was offered numerous stage roles in Shakespeare and Chekhov and, last year, he starred in his own one-man play, *On the Whole Life's Been Jolly Good*, about the life and

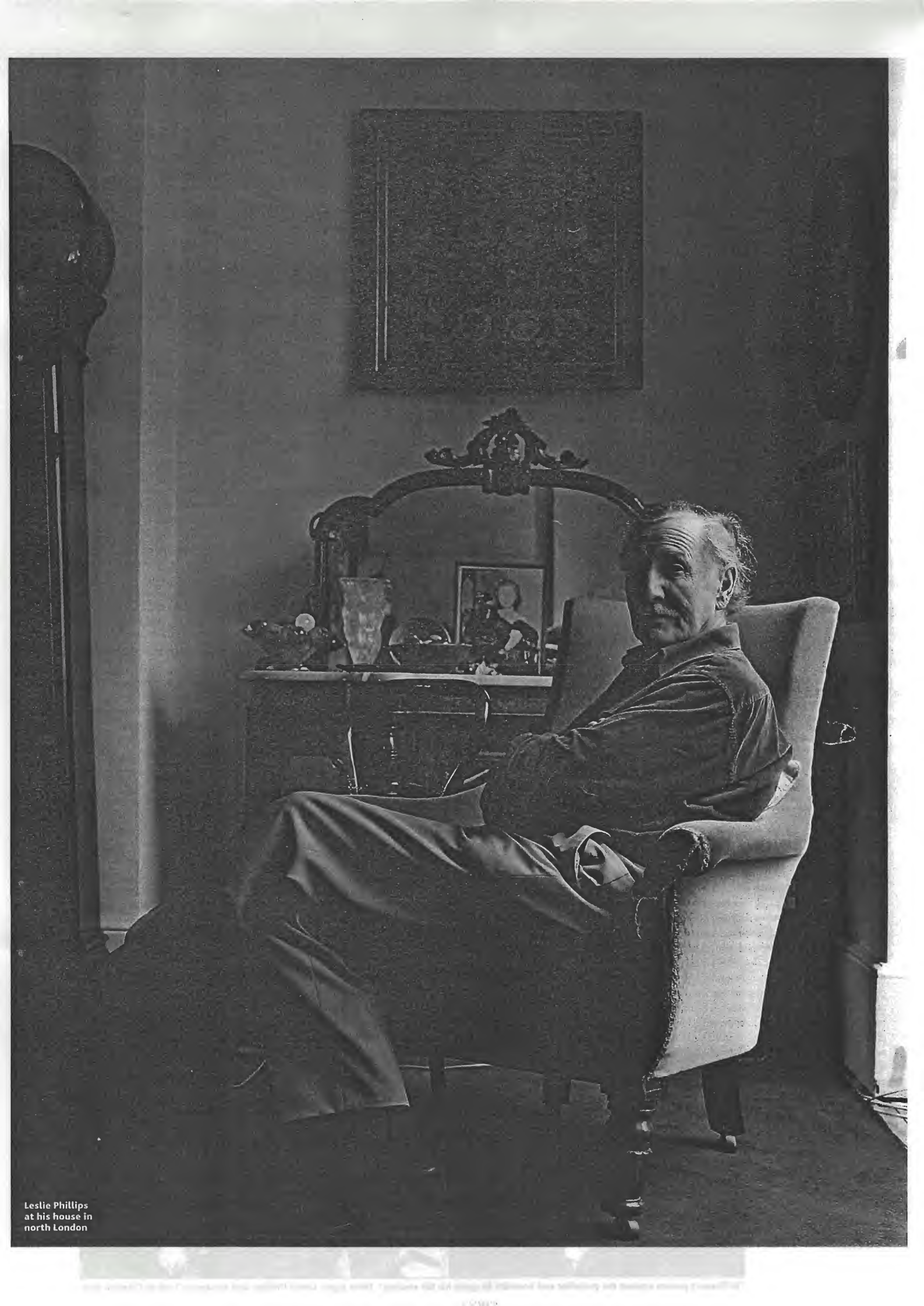
dalliances of a failed and ousted Tory MP ('I was tremendous in that, a great success'). He says he has earned more from his theatre work than from film, but the change in direction also led to his being given roles in 'serious' films such as *Scandal* (1988), *Empire of the Sun* (1987) and *Out of Africa* (1985). 'The past 25 years have been the most rewarding for me. What goes on the tombstone might be...' He trails off.

Actually, in his latest film, *Saving Grace*, which is released this month, he has reverted to comedy drama. He plays a vicar who unwittingly helps Grace, one of his more innocent and tweedy parishioners, to clear her debts by growing cannabis. The film, set in Cornwall, is a sort of contemporary version of *Whisky Galore!*, only even more subtle and funny. 'It's a sweet film,' Phillips says. 'Daring subject. Timely.' At one point Grace, played by Brenda Blethyn, decides that she must try her first joint in order to find out what it is she plans to sell. Did Phillips try any similar experiments for his role? 'Drugs don't appeal to me at all. I've seen the effect they have on others. I know what goes on. It's like I don't really drink, either.'

When asked why he continues to work, long after the national retirement age, Phillips says: 'Work stops me feeling old. I don't normally think of retirement but the other day a black guy got up for me on the Tube and offered me his seat and I thought, "Oh shit! I must look old. It's happened." But my memory still works for learning lines. The fear of f---ing it up helps, too.' A cat wanders into the room and he begins stroking it. Her name is Pushy, he says, and she is a 16-year-old feral, the only one left of nine he brought back from Spain. He has a 200-year-old farmhouse there which he has been restoring for years. At one point his neighbours in Spain were his friends Terry-Thomas and Denholm Elliot. Both dead now, of course, like most of his generation of comedy actors. Of his friends from that group, Ronnie Barker is the only one he still sees regularly. Smashing bloke. 'I don't fear death,' he adds, 'just illness and senility. But I do sometimes forget I've grown older. When I did Lord Lane [in the docu-drama *The Birmingham Six*] I went in for make-up and they said I didn't need any, and I said, "But Lane was an old man!" I persuaded them to give me some eyebrows.' The famous Leslie Phillips's moustache is white now – distinguished, as the euphemism goes. One of his catchphrases, from a scene in which he looked at himself in a mirror as he put on after-shave, was 'Oh, you gorgeous beast!' Perhaps disingenuously, he says he never thought of himself as handsome. 'I was never pretty. Pleasant-looking, that's all. As I got older my face looked fuller and more secure-looking. I looked like I had more *savoir-faire*. I know some actors who can't accept that when they grow old they have to give up the romantic leads. I often advise them not to reach for the toupee.'

There is another reason why Phillips won't give up work. 'I'm an actor who wants to earn a living. All my money went on educating my children, sending them to very good schools. He has four from his first marriage, a stepson from his second and 15 grandchildren. 'Both my sons went to university, something I wish I could have done. One is a lawyer, the other a housemaster, they are both very successful, both lovely people. I was certainly marvellous with my children. Terrific.'

His being driven by a need to make money is understandable, given his background. Phillips was born in Tottenham, north London, on



Leslie Phillips
at his house in
north London



■ OPINION

At last the sublimity of the suburban semi receives its official recognition



■ THEATRE

In Stratford the RSC boldly resuscitates Tennessee Williams's rarely seen *Camino Real*

THE TIMES ARTS

Looking-glass menagerie

THEATRE: Benedict Nightingale in Stratford for Tennessee Williams's revived *Camino Real*

This was Tennessee Williams's first failure. He watched out-of-town audiences, in his words, "stamping out with little regard for those they had to crawl over, almost as if the building had caught fire". When the play reached Broadway in 1953 most reviews were poor, and when it moved to London they were no better. What makes the Royal Shakespeare Company think that the audiences of 1997 will be more enthusiastic?

Well, we are friendlier to surreal, symbolic work, and at this late date can scarcely bridle at Williams's rejection of the realism of *The Glass Menagerie* and *A Streetcar Named Desire*. Perhaps we should welcome a piece which he said came largely from his subconscious. If Shakespeare had penned a dream play in which Hamlets, witches and Lears wandered about a celestial Stratford opining about life and death, I don't think we would wish it shredded; and the Quixote, Casanova, Byron and Marguerite Gautier who venture into the ontological dump Williams calls *Camino Real* all represent aspects of himself.

That said, I must confess that respect for Williams, a good cast and Steven Pimlott's energetic direction were not enough to reconcile me to a genre I find uncongenial at the best of times. The trouble with dream plays is that they tend to lack momentum, tension, strong characterisation, dramatic conflict, and other things appealing to my unconstructed self. People are

forever spouting sagacities that would mean much more if they emerged from event and experience: "Humanity is just a work in progress"; "Human-kind cannot bear very much reality" — that sort of stuff.

Indeed, it hardly matters which character is talking about guinea pigs or plagiarising T.S. Eliot. It might be Peter Egan's woe-begone Casanova, who yearns to discover romance. It might be Susannah York's passionate Marguerite, who longs for escape from reality, or Jeffrey Wickham's Quixote, who preaches tolerance and endurance, or Colin Hurley's Byron, who feels his love of freedom has been compromised by louche living, or David Collings's Baron de Chartus, with his fatal weakness for rough trade, or even Darrell D'Silva as an all-American

dupe called Kilroy, who ends up selling his heart to a pawnbroker. They all embody the hopes and fears Williams expressed through character and plot in more vital plays.

Still, one aspect of the play comes across forcefully. The muddle of rotten concrete, art-deco elegance, sleazy dives and dirty galleries that constitutes Yolanda Sonnabend's vivid set is the world, the Americas, but also the USA. Goons suppress those who dare breathe such subversive words as "brother". Sinister street-cleaners arrive in gas-masks and green gowns to clear the corpses of the have-nots. The haves, mainly represented here by Leslie Phillips's smug hotelier, are accused of destroying "America's son".

When the play originally appeared, the McCarthyites attacked it as anti-American, and maybe it was. It was Williams's protest against the prejudice and brutality he spent his life eluding and his art confronting. That struggle resonates still.

Baffled but not bored

Camino Real Young Vic

In the 20 years that followed *The Glass Menagerie* this was Tennessee Williams's only commercial failure. But now that we know the miserable, muddled works of his later years, this 1953 dreamlike puzzler can be seen as their herald, encouraging the awful suspicion that plays like it were what he truly wished to write.

He fairly tells us what to expect at the very beginning, when Jeffrey Wickham's Don Quixote stumbles on to the stage, a plaza at the end of the

world, and is abandoned there by his commonsense squire. This is a plaza where safe and sensible dramatic logic will not apply.

If you think of the *Camino Real* as Spanish, it is a royal road, but the English language turns it into the real road, or perhaps the realist's road, and the play's characters are therefore at a point of

choice. They can leave by the broken triumphal arch and attempt to cross the icy desert beyond, as Colin Hurley's shyly smiling Lord Byron does. They can make the almost as difficult journey back to the mundane world, or they can stay in this dangerous, cruel, sordid limbo until life or the money runs out.

Williams extends a tender sympathy to lovers who have reached their middle-age and mourn their fading potency or beauty. Chief of these are Peter Egan's gravely courteous Casanova and Susannah York's Marguerite Gautier, her eyes lingering on strong young men.

The new arrival is Darrell D'Silva's engagingly naive Kilroy, a former boxing champ with a golden heart — truly golden, as his autopsy reveals — and all three are illustrated by the seedily sinister hotel owner (Leslie Phillips).

Interruptions of violence, fiesta and death test something in them, though quite what this may be is hard even to guess at, other than a fear of death by those who put dollars before dreams.

Steven Pimlott's direction succeeds in making us feel the cast are clear as to their function in the play, and when the last act gives prominence to Paola Dionisotti and Emily Bruni as a gypsy mother and daughter, the dialogue shows that Williams had not yet lost his mastery to mystery.

Employing characters from other fictions was far rarer then and his decision to do so deserves credit. Sancho Panza might not have found much to enjoy in this strange long play, sometimes banal and always baffling, yet it never becomes quite boring.

JEREMY KINGSTON



Dreamers: Peter Egan, Leslie Phillips, Susannah York



"Williams's protest against the prejudice and brutality he spent his life eluding": Peter Egan, Leslie Phillips and Susannah York in *Camino Real*

DONALD COOPER

RELATIVE VALUES

Leslie Phillips, actor, and his daughter Caroline Briere Edney.
Interviews by Ann McFerran.
Photographs by Jillian Edelstein

The comedy actor Leslie Phillips, 72, was born in Tottenham, north London. His father died when he was 10, and to support his family he became a child actor, playing with John Gielgud and Rex Harrison. He won early fame for his comic roles in the Carry On films, and went on to star in more than 100 movies. He was married to the actress Penelope Bartley, by whom he has four children: Caroline, 47, Claudia, 45, Andrew, 42, and Roger, 37. They were divorced in 1965. Later, Penelope had a stroke; she died in a fire at a nursing home in the early 1980s. Leslie is starring in *The Merry Wives of Windsor* at Stratford-on-Avon. Last month he received an Evening Standard award for his services to the British film industry. He lives in Maida Vale, west London, with his second wife, the actress Angela Scoular. His daughter Caroline Briere Edney was married to the businessman Michael Ludbrook. They have four children: Claudia, 20, Gemma, 19, Hannah, 18, and James, 14. Caroline is now married to Peter Briere Edney, a property developer, and they live in Purley, south London.

Leslie: Our first child, called Carolyn, died, so Caroline wasn't just wanted, she was necessary. I did everything for that girl—except breast-feed her. In fact, I was more involved with her than her mother was because she was working. I'd wheel her in the pram to the stage door, she'd feed, then she'd be bunged into my arms for me to wind her and change her nappy. I didn't do that with any of my other children.

Today I have the same relationship with Caroline as when she was 10. She was quite demanding as a little girl, and now she's quite powerful. She's caring about other people and she speaks her mind to the point that it might hurt. She's bossy and can get herself into a terrible mess emotionally. I think she's like me, and I see it more clearly as the years go by.

I didn't want to make it too easy for my children, even when I started to do well. I wanted them to find their own way, as I did. But I did want them to have a good education, so they all went to private schools. My sons went to university, and I wish I had too. Lack of security has always driven me. None of my children is theatrical or in the business; maybe I've influenced them. One problem is the press often try to ally your personal with your



Leslie and his first wife, Penny, with three of their children, Andrew, Claudia and Caroline. 'His Image as the ladies' man isn't Daddy at all,' Caroline insists

professional life, but I'm more of a slippers man than a chasing-a-girl-up-the-road chap.

I was always a marvellous husband, even after the divorce, and I was a good dad, but the divorce was difficult for Caroline. The marriage had started to go wrong but what made it rotten was the children. You multiply the number of problems in a divorce with the number of children. I worked hard not to lose them, and because of my children I didn't get married again until my wife Penny died.

I bought a cottage in Buckinghamshire where we could go together—it was difficult because I was working so hard—but I was always there for the children, financially and emotionally. The only time it was a problem was when Penny became

ill, but that was a long time afterwards.

Against the wishes of her mother, Caroline came to live in my house at one point. She went to a good secretarial college, then to the BBC. She answered some fan letters for me, and I wish to God I had her now. Anyway, she was bright, and had she not got married she could have become a producer. Had she been born nowadays, when women work as a matter of course, I think she would have done much better. But I suppose then she wouldn't have had her children, and she's lovely with them.

She had a broken marriage. Her first husband was quite high-powered, and I think he got too caught up in his work, and she wanted someone who was more

RELATIVE VALUES

romantic. When her mother had a stroke and was unable to cope, Caroline became the ringleader for her brothers and sisters. I was in Australia when her mother died, and Caroline took over and did everything. Her children are growing up and soon she'll be devoid of something to do. That's one regret. I like the way women are so much more fulfilled since they've become powerful in the workplace. And it's sad when women with drive lose it.

Caroline is closest to me emotionally of all my children; we annoy each other intensely sometimes. I think she thinks I work too hard, and I don't think that she works hard enough.

I can see with all the children where they're going wrong, and it's agony. You advise them, they listen to you but they don't take your advice. I'm always right. I know them well. Though I'm sure they could also tell me where I'm going wrong.

Caroline: I love my father very much, but he's upset me more than any other man. He's a charming man but quite insecure. But then I think most actors are. He doesn't find it easy to be affectionate or to give; he worries terribly about money and

he's not at all generous. But if I need help or if I'm upset about something, he would be the first person I'd talk to. He's good about emotional problems, and we all talk to him about that sort of thing, so he must be a good father. When he's gone, I shall miss him terribly.

I was closest to my father. When I was born he looked after me, but Mummy definitely put us first. She looked like Virginia McKenna, and everyone loved her. She was well educated — the women in Daddy's life have all been very bright and beautiful, with high cheekbones. He worked in America a lot and he'd have liked her to go too, but she wouldn't leave us, which he must have minded. He certainly wasn't an angel. He couldn't say to you, "I was faithful to Caroline's mother," because he wasn't. Maybe if she'd given him another chance, they might have stayed together.

I think Daddy loved family life and family holidays, and I remember how he used to make sand cars on the beach for us. I was 12 and Roger, the youngest, was two when our parents divorced, so he missed out on all that. He couldn't bring us to his house at first, so it was the zoo one week and Madame Tussauds the next. I think his whole life would have been much happier if he'd stayed with Mummy. He would come to the family home for Christmas. But my mother would get upset; she'd have migraines and have to lie in a darkened room.

At 51 she had a serious stroke. Daddy did care for her in hospital, but he didn't



look after her like it's been said, though maybe he believes he did. Mummy died when he was in Australia, and I wanted him to come back for the funeral, and when he didn't I blamed him. The heart of the family died with Mummy's death.

I went to live with Daddy in my early 20s — Mummy always thought he and I were very alike. He was quite jealous of Mike, but I think that happens a lot with fathers and daughters. The funny thing is, now that we're divorced, he always goes on about how wonderful Mike is. He was very supportive when I went through my

divorce, though he advised me not to leave my first husband. He probably thought how I was exactly the same age as him, in my mid-30s, when I was divorced.

I don't think his image as the ladies' man is Daddy at all. He's not really a joker either; he's not funny and he's not really a comedian. He's brilliant at what he does, but he's a serious man inside. He can be a bit of a hermit; he can sit in his house, wearing this old-fashioned, dark green cardigan with pockets and wooden tassels which Mummy knitted him. He likes his wife, Angie, to be there too. She's bright and attractive, and she's good for him.

Daddy would have liked me to be more successful, but I think he thinks Mike and I have done a good job with the children. For his 70th birthday, we met up at an Indian restaurant. He was terribly proud, looking at all his grandchildren, particularly the girls, saying, "I can't believe I'm responsible for all of you."

He's at his best when you get him off guard and relaxed, and when we're on our own, because then he feels he's needed. We're both stubborn, but I know I can make him laugh.

I know he cares deeply, if only he could show it. He finds it hard to give you a big cuddle, but I'm not one for cuddling my children, so I can see I'm making the same mistakes, and I know I'm like him. I wish he'd enjoy life more — I think he worries too much. I'd like him to take more time with his children and grandchildren, because we could make him happy ■

Picture: ANTHONY MARSHALL



VETERAN actor Leslie Phillips is a self-confessed collect-aholic who has been feeding the magpie mania for more than 60 years, writes William Underhill.

"You name it, and if it's old I'll collect it," says the great comedy star, now 71. His collections range from bronzes to glassware. But his first love was the stamp collection he began as a schoolboy.

His profession has allowed ample time to indulge. "At one time I did a lot of long runs in the theatre, which left me with my days free."

Nothing he has collected has ever been sold. But he passed on the stamp collection to his two sons in their schooldays to stimulate their interest.

This gift, including a

STUCK ON IT

prized Penny Black, paid handsome dividends. His elder son Andrew, now a housemaster at Christ's Hospital, went on after leaving university to head Stanley Gibbons' Monaco office in the boom years of the Seventies.

Phillips, shortly to appear in the film version of *Uncle Vanya*, set in Wales, still stores every stamp he receives from abroad.

He says the hobby's educational merits fostered his interest in history. "I think every child should collect something." He has hosted promotional events to encourage stamp-collecting, and is still paid to sign first-day covers, donating the money to charity.



Comic actor Leslie Phillips tries out the new game Gex

From absolute cad to reptile

Ray Hatley

A NEW Sony Playstation game due for release in March features the voice of the man known for playing cads and absolute bouncers. Leslie Phillips has recorded voice-overs for Gex, a wise-cracking gecko.

The game, *Gex 3-D: Enter the Gecko*, is centred on a smart-talking reptile recruited by secret government agents to protect Britain's television broadcasts from virtual enemies.

Phillips, more famous for his acting roles, is something of a stranger to the world of computer games but is enthusiastic about the way multimedia is taking off in the UK.

He said: "This was a very exciting chance for me to work in a new medium. I actually knew very little about computer games and, if I am honest, still know very little, but it was very rewarding to see and hear my voice coming out of the Gecko's mouth!"

Voice-overs for the game were recorded at the Space studios in Soho, central London, which are designed to look just like the inside of a spaceship and provide a suitably futuristic development area for one of the most innovative games to hit the market this year.

The game's script is based on a series of cheeky and distinctly British one-liners which allow Gex to ad lib his way through the game and include plenty of tongue-in-cheek references to pop culture and media.

Scott Steinberg, marketing vice-president for Crystal Dynamics, who created the game, said: "We realised that, in the UK, the hard-hitting young comedian has been done to death.

"We felt that Leslie's embodiment of the English cad, his cult status among the youth press and one of the most recognisable voices in the media made him the perfect man for the job!"

With plenty of whip-cracking and tail-lashing action, Gex is set to do well in the computer games market. It supports the Playstation analogue controller and is programmed with more than 125 unique moves.

● For more information phone BMG on 0171-384 7600

Sunday 15 September

BBC1

8.00 Monarch Of The Glen* With Susan Hampshire, Leslie Phillips and Alastair Mackenzie. Lexie is left reeling when a face from Archie's past puts in an appearance; and Molly finds herself the object of unwanted attention. 9283

A delightful comedy film **"Caught in the Act" (1996)** was screened on a Friday afternoon in late Summer. Leslie Phillips played an incompetent, reclusive singer/piano teacher surviving in a dilapidated Norfolk cottage with a passion for cake and sherry. A truly engaging performance as a tutor cum session musician. The best lines were delivered by him as a rather over indulged member of a talent show audience during his protegee's performance. A rare treat - seek out the movie!

The new Autumn schedules began with a welcome return to the small screen of BBC1's "Monarch of the Glen"



Highland filig: Leslie Phillips and Susan Hampshire (BBC1, 8pm)

18 September WEDNESDAY

Films by channel

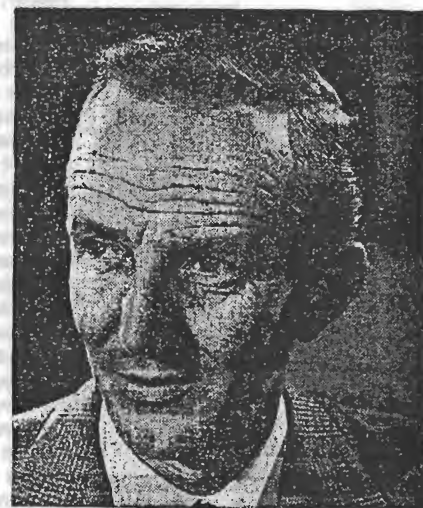
Carlton Cinema

Cable

7.00am Casanova Brown ★★
8.45 British Cinema
9.15 The 300 Spartans ★★★
11.30 A Touch of the Sun ★★
1.00pm The Real Glory ★★
2.45 Titanic ★★
4.30 The Great Disasters
5.30 The Navy Lark ★
7.00 Campbell's Kingdom ★★
9.00 Desperate Hours ★★
10.55 The Mean Season ★★
12.50am My Own Private Idaho ★★
2.45 The Navy Lark ★
4.25 Twilight in the Sierras ★
5.35 The Navy Lark ★

A copy of 'Does The Team Think?' was put into our sound archives last quarter. The show featured Leslie Phillips alongside Jimmy Edwards and Ted Ray. A Radio Times article about the show has surfaced and is reproduced here for further edification.

The show will be rather 'difficult' to listen to these days because the style and humour of the nation has changed. Certain comics offer opinions (not to be taken too seriously) on a variety of issues. However, to the casual listener egos are more to the fore than considered opinion. This not true in Mr Phillips' case. He makes other team members appear gauche by comparison.



Does the Team Think?

McDonald Hobley's clutch of comedians returns tonight in a new series



9.0

THE new series of *Does The Team Think?* which starts tonight will include the 100th radio edition. This means Jimmy Edwards and Ted Ray have between them smoked over forty yards of cigar on the air: 400 hairs on McDonald Hobley's head have turned white (and been quietly plucked out); 600 questions have been asked; and more than a dozen answered.

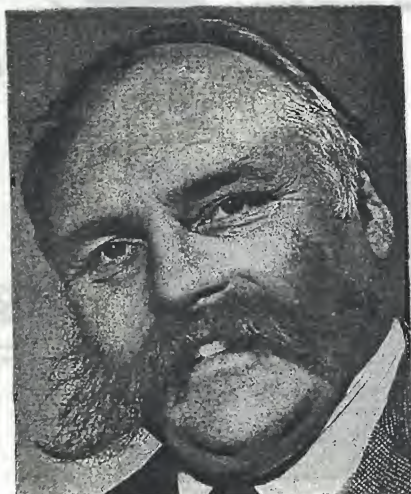
As producer, I have been asked a thousand times if the show is really unscripted and unrehearsed. I invite doubters to come to a recording (Tuesday or Thursday lunchtime, apply to the BBC Ticket Unit): they will see that the team have no idea in advance what they're going to say, and often no idea while they're actually saying it.

The surprises we give them are genuine. We produced a questioner who was driving Jimmy Edwards in Cyprus when their truck was hit by

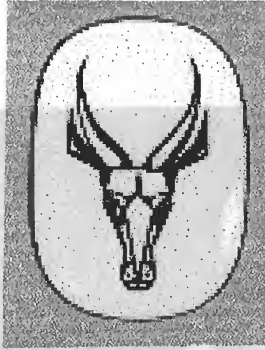
a terrorist bomb. 'It was all a mistake,' said Jim modestly. 'They thought I was someone important.' Ted: 'They thought he was Kitchener!' Ted himself cheerfully discussed why dogs bite postmen before discovering that the questioner was a victimised caller at his own home. Jim was confronted with a fellow recruit from his R.A.F. days, Tommy Trinder with a lady who had attended a civic reception given him in Australia (news incredulously received by the others). Guest Harry Secombe surprised us all by singing his question, but the team recovered and responded in kind.

Spontaneity and exuberance are the essence of *Does The Team Think?* No scriptwriter has toiled wearily all night on it; there are no grinding rehearsals for the cast. Just a quick drink, a chat, and a stuffed olive beforehand, and they respond to the challenge of ad-lib comedy. They enjoy it enormously, and their pleasure, it seems, is infectious.

EDWARD TAYLOR



SPRINGBOK RADIO



Tony Meehan Jeremy Tanner



Springbok Radio was set up in 1950 and remained in service until it was closed on December 31, 1985. As a commercial station it was able to source, relay and commission shows to meet the needs of its audience. The service generated terrific loyalty and became a staple diet to its listeners even after television arrived in 1976. The service was mainly English speaking but broadcasts were made in alternative languages. The early years experienced Australia and America delivering transcription copies of shows to the station. The content was both music and light entertainment. Schedules reflected various audience preferences with serials and music and drama forming key elements of its 19 hours of daily transmissions. Likewise, just as the UK had regional studios with their own specialities, so did Springbok Radio. The station maintained studios in Cape Town and Durban. It was the Durban Studio that came to specialise in British material due to the energies of Tom Meehan, John Simpson, Roger Service, Tommy Reed, Frank Graham, Maureen Adair, and Brian Squires. Recreating shows like *The Men From The Ministry*, *Father, Dear Father*, *The Navy Lark* and *Friends & Neighbours* made South Africa laugh. Springbok was a commercial station; its financial security depended on advertisements which meant that it was unable to re-broadcast BBC material. BBC policy prevented transcription copies of UK transmissions being used by non public service stations. Whether or not UK writers ever received fees for their labours is unknown, but the recreation of such well known series virtually word perfect but with apposite editing to accommodate commercials, gave the South African audiences fascinating programmes with such specific local detail of the UK that it is impossible to comprehend how much the listeners fully appreciated. *Sherlock Holmes* (much to Douglas Johnston's consternation) also became a staple radio diet of Springbok, but TV impacted on the station in its later years. Advertising revenue moved away, and although series like *The Avengers* were recreated for the radio audience, transmission time was cut initially to 13 hours per day which required more local drama to be axed. Then very unexpectedly the decision was made to close the service down completely almost overnight.

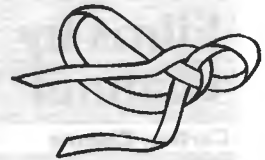
It is understood that around 10 or so Springbok Navy Lark shows exist in a private collector's archive. The show which we now have can be downloaded direct from the pumamouse website. However, MaryAnne who runs the forum has been unable to persuade the archivist to release any further material to us. We hope we can track additional shows down from alternative sources in the future - your diligence and support will be much appreciated in seeing what can be found. However, as a small celebration of Laurie Wyman and Springbok Radio's terrific legacy, play the show and see if you can decide which actor plays which part. I have listened several times to the show and still have no firm idea.....



Maureen Adair



John Simpson



Tony Meehan



Tony Meehan Maureen Adair



Jeremy Tanner (Sub Lt Fansheew)



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The NLAS tried to contact John Simpson in June 2002 with a view o learning more about the Sprinbok Radio version of The Navy Lark.

A large parcel of goodies was exported to Kloof in South Africa with the hope that John might be tempted to recall some of his moments on the Durban show. Unfortunately for us the entire pack returned, very much the worse for wear in mid October. It seems as though the parcel was unclaimed for reasons we do not know. We will endeavour to learn a little more about the South African show in the future.

UNDELIVERED FOR
REASON STATED
RETURN TO SENDER

JOHN Pertwee

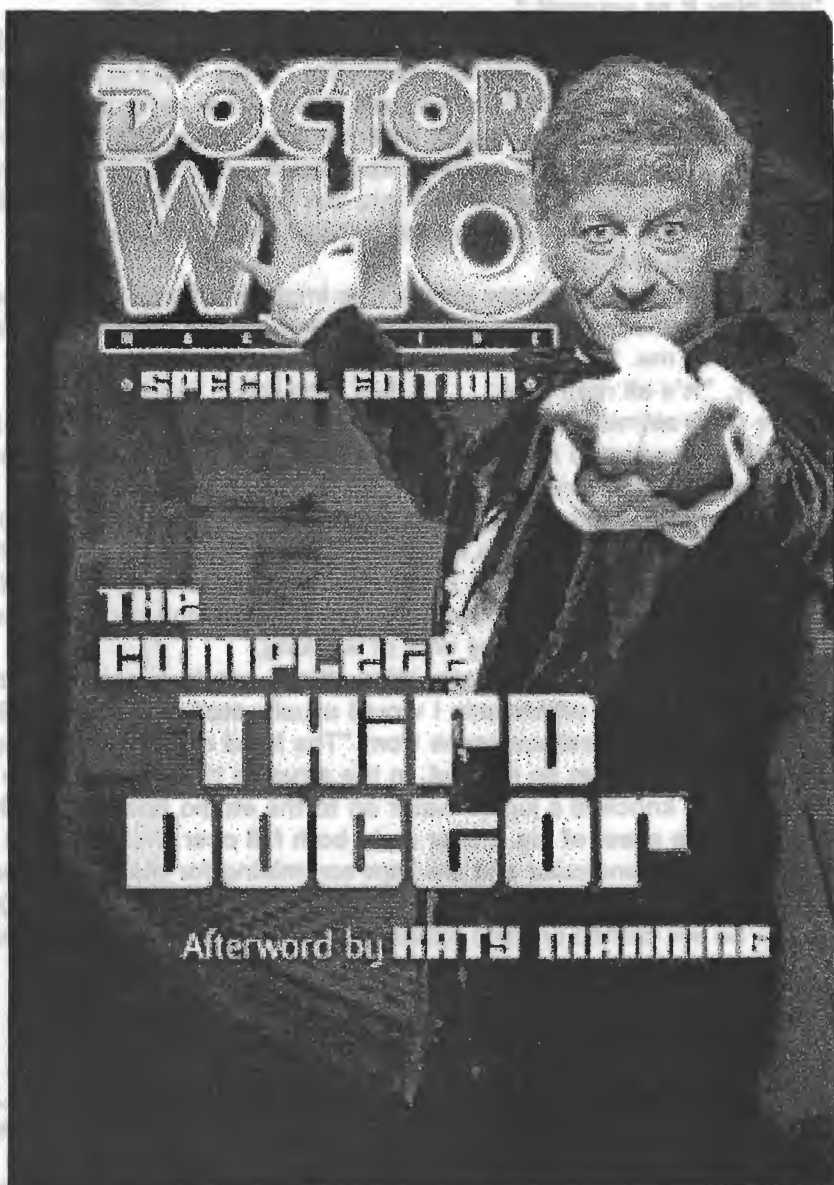
Our thanks go to Stephen Griffiths who highlighted this publication to us in early Summer 2002. It was a short run periodical, with no copies making it to any retailer in my part of the world. The Panini magazine is from the specialist Dr Who Magazine stable and this edition celebrates the work of Jon Pertwee.

Stephen's review of the magazine's contents advises us that for the most part it is a re-hash of existing BBC files which on this occasion the author has edited together with some imagery and the public then have been asked to pay up £4.99 for 80 very glossy pages. Sadly , Jon Pertwee's long and extensive radio career is detailed by a single paragraph (reproduced below) whereas 5 years of Dr Who fills 70 pages. The magazine sold out in a very short period of time and a reprint is unlikely. As with the majority of Pertwee's biographical reportage, the story is told in much the same way.

It Was apparently at the Paris Theatre on Sunday 12 January 1969 that the notion of Jon Pertwee bevcoming the new star of Doctor Who first occurred to the actor. Pertwee was rehearsing his role as the rascally CPO Pertwee for two episodes of the Navy Lark, a highly successful BBC radio sitcom which was then in its tenth season. Fellow actor Tenniel Evans, who played the roles of Pertwee's Uncle and Leading Seaman Golstein, commented on the news that Patrick Troughton's departure from Doctor Who had just been announced, and maybe Pertwee should put himself forward for the role.....Having convinced himself that Evan's suggestion was vaguely possible, Pertwee contacted his agent Richard Stone, and nervously proposed that his name be put forward to the BBC.

The Complete Third Doctor

Clayton Hickman Panini Publishing 2002



I SAW THE DOCTOR AS AN INTERPLANETARY CRUSADER

It never occurred to me that I could ever be remotely considered for the part of the Doctor. When Tenniel Evans, with whom I was playing in *The Navy Lark*, suggested I put myself up for the part, I thought it was an absurd idea. I was widely known as a radio and stage comedy actor and they would never take the suggestion seriously.

What then followed was quite extraordinary. When my agent approaches the BBC and that long silence on the phone was over, we were told that I was on their short list and had been ever since they wanted a replacement for Patrick Troughton.

When I was finally offered the part I said to Shaun Sutton, then head of drama, "How do you want me to play it?" "As Jon Pertwee," he said, "just play it as yourself."

I then began to worry a little. The problem was, I didn't know who "me" was. It was quite a frightening experience. There was I in my fiftieth year and I'd never really found myself in life. I'd always used another identity in every part I'd played, whether it be by the use of a funny voice or by hiding behind a pair of spectacles. Consequently I found it difficult at first and we were well into the first season before I really started to relax. So, for helping me to realise who Jon Pertwee is, I owe a lot to Doctor Who.

The impact it made on my career was immense. I saw the Doctor as an interplanetary crusader and it was this dashing Pied Piper image that appealed to me. I could spread my cloak, take the Earth under my wing and say, "It's all right now. . . I'll deal with this." The basic key to the programme's success is that it is pure escapism. What can be better than to drift away to another world in another time and forget about the pressures of everyday life?

We were such a happy team. I'm a great believer in making people feel at home, and we sometimes behaved outrageously on the set. In fact, during my first season, I was taken quietly to one side by the producer who was under the impression I wasn't taking the job seriously. But, of course, I was. It was just my way of working.

In a technical show like Doctor Who, things can frequently go wrong during a recording, whereupon I would usually stop immediately. But I remember one marvellous scene from "The Mind of Evil" when Roger Delgado pulled a gun on me and, in the struggle that followed, we accidentally knocked a jug of water on to the studio floor. It practically turned into a sheet of ice. Roger and I both fell over. Neither of us could stay perpendicular and we kept scrambling for the gun. I was about to stop then I imagined the producer up in the box saying "Go on! Don't stop!" So we carried on, and apparently the whole scene looked superb.

JON Pertwee

November 1982

This is one of numerous articles available from a plethora of sources which re-visits that Sunday discussion between two *Navy Lark* salts.



Photo Archive

Regular readers will be all too aware of the miniscule photographic archive available associated with the Navy Lark radio series. Numerous avenues of investigation to date have proved fruitless. So how does the BBC cope with such a small photographic resource?

A quick trawl through a variety of Radio Times magazines spanning the broadcast years of the show revealed that the picture editor was able to re-use the same image several times by cropping as well as commissioning a caricature of the cast from a Radio Times artist.

Dunkley, the featured cartoonist below, is responsible for at least two more caricatures of the Troutbridge regulars. We will endeavour to make a compilation of his work in a future edition of Navy Days. Anybody know more about his work and / or life? Please write



HMS Troutbridge a



The Navy Lark Again

H.M.S. Troutbridge recommissions for another series on Sunday afternoon in the Light Programme

SEE PAGE 17



2961-6-1



Up goes the flag on H.M.S. Troutbridge to salute the fiftieth performance—
Jon Pertwee, Richard Caldicot, Heather Chasen and Leslie Phillips

16 NOV 1961

0761-12-3

Pertwee's PLUNDER



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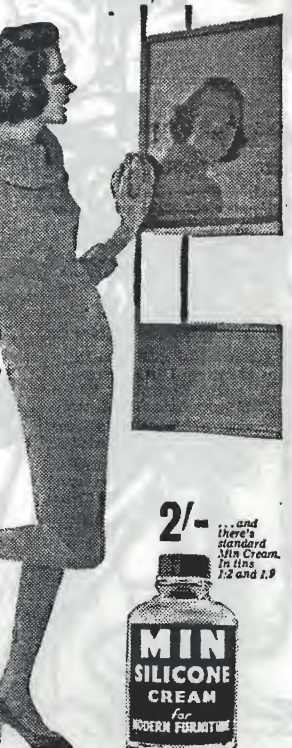


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CYRIL WELLS JOAN MANN


ADELE BUILT FOR LAUGHTER JULIE
DIXON ANDREWS



al characterisations of by-
days.

* * *
Bygraves
Bygraves, who had to leave
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weeks before it completed its
opened in Manchester yester-
"Jack and the Beanstalk."
ll be able to spend Christmas
his family for the first time
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with his wife and two children
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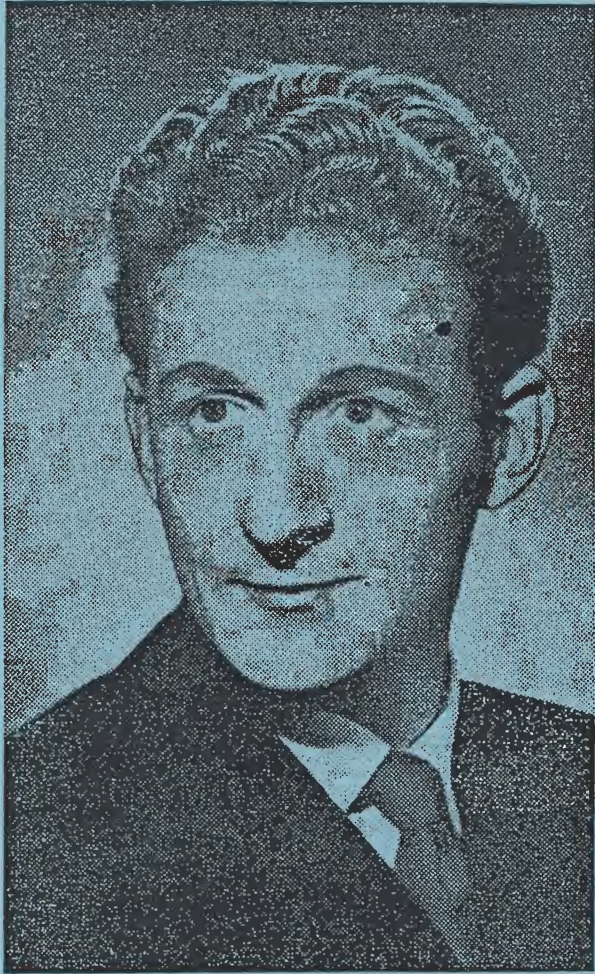
* * *
sion and Variety
Fallon sends us the follow-
the form of an open letter
profession: "The extension
television service is becoming
ter of grave concern to those
duty it is to care for the
interests of the variety pro-
n. It is an axiom that it is
itic for an act to play too
repeat performances within a
pace of time. To ensure this
bookers and agents exercise a
discretionary power. But this
of view is not shared by the
bookers, who, rightly con-
d with giving their audiences
est entertainment available, do
consider whether frequent
rances on the television screen
in fact, best for the artist.
sion, we are all agreed, is a
entertainment medium, but it
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however, keep people away in
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all there is to see. So far
having their appetites whetted
prefer not to make the effort
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ly know how keenly the public
'hopping' for its entertain-
On Saturday night a full
and a half's music-hall enter-
ent was featured by the B.B.C.
(Continued on page 5)

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JON PERTWEE

*May I wish all my friends and enemies
A Very Merry Christmas and
A Happy New Year*

Direction :
ROBERT LUFF, 294, Earls Court Road, Kensington, S.W.5